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& Bricks

# What Is PRAW?

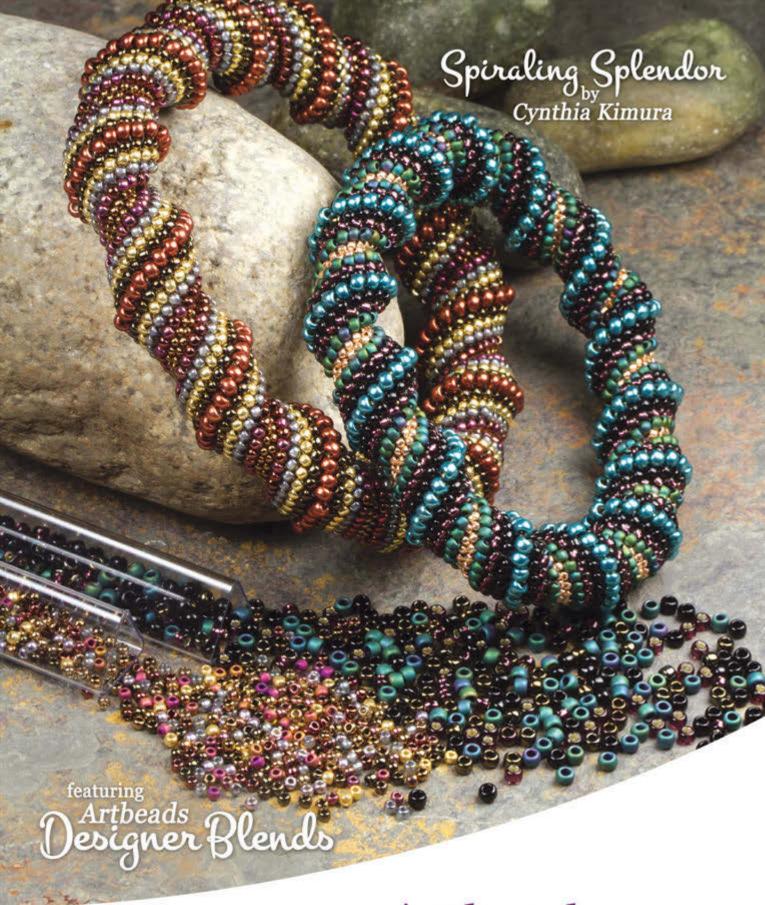
Discover this exciting new technique p. 18

## Plus!

- Kelly Wiese video sneak peek
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AUGUST/SEPTEMBER 2015



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AUGUST/SEPTEMBER 2015 VOLUME 18 NUMBER 5

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#### **Project Rating**

Our three-level project rating system is found on the opening page of each project.

000

BEGINNER LEVEL Quick and easy

000

INTERMEDIATE LEVEL Moderate time commitment

000

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## passing through



#### Hit the Road

Summer is finally in full swing! For me, summer means more time spent travelling. Long road trips give me hours of quiet beading time, with a much-needed break from email and phone calls while my husband drives and my kids are snuggled in their car seats.

Here are my top tips for beading on the road:

1) Learn a technique. If you're too busy to organize beads

for an entire project, grab just the essentials and focus on learning a new technique instead. Have you heard of PRAW? Give this hot new technique, also known as prismatic right-angle weave, a try with Cindy Holsclaw on page 18.

2) Think ahead. Weeks before your trip, pick a favorite project from this issue's summery collection and buy all the beads you need in advance. And don't forget your needles and thread! (Believe me, I've done this, and you'll only forget them once!) What could be more convenient than a kit? See pages 60, 64, and 70 (and below) for this issue's kit offerings.

3) Keep it simple. Limit yourself to a small handful of colors and shapes and be surprised by what you can create when you're not overwhelmed by all the choices in your stash. Our May Artist of the Month, Marcia DeCoster, loves beading in her Airstream for this very reason. Learn more about Marcia's travels in a fun video at www.bit.ly/beading-on-the-road and see page 30 for Marcia's latest video workshops.

Happy beading, no matter where your travels take you this summer!

Melinda

Melinda Barta Editor, *Beadwork* magazine mbarta@interweave.com  $Follow {\it Beadwork} \ on \ Facebook: facebook.com/BeadingDailyon FB$ 



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#### **HAPPENINGS**

#### HIT THE ROAD WITH KITS



VIDEO DOWNLOAD



Be swept away with Kelly Wiese's romantic jewelry stylings in her newest video and kit. Page 64 and www.bit.ly/delicatedetails-bracelet



0

Everyone's favorite stitches—peyote and herringbone—work up fast in this sweet summer accessory. Page 60 and www.bit.ly/fiesta-bracelet



The newest musttry shape, Khéops par Puca triangles, teams up with Silky diamonds and O beads in this stunning collar. Page 70 and www .bit.ly/tessellationscollar

PLUS! Alternate Colorways Bonus. Do you love our project variations and want to know more about the colors and materials? For information on select alternate colorways featured in this issue, visit beadingdaily.com/AugustSeptember2015Colorways.

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PROJECT PHOTOGRAPHY Joe Coca, Ann Swanson, Donald Scott
ILLUSTRATION Bonnie Brooks

ADVERTISING TEAM LEADER, BEAD & JEWELRY Marilyn C. Koponen Marilyn.Koponen@fwcommunity.com, (877) 613-4613

ADVERTISING SALES MANAGER Stephanie Griess Stephanie.Griess@fwcommunity.com, (877) 613-4630

ADVERTISING SALES ASSISTANT Cari Ullom CLASSIFIED ADVERTISING Tina Hickman MARKETING MANAGER Ashley Lauwereins



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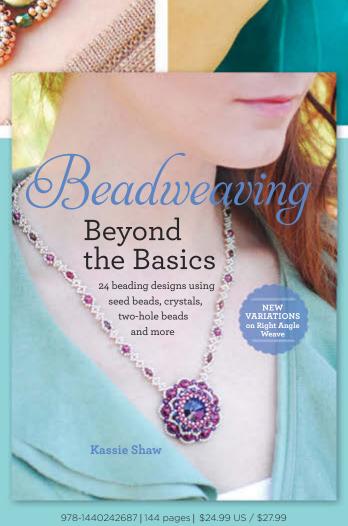
beaded jewelry with Kassie Shaw's new book Beadweaving Beyond the Basics. Use a combination of traditional and innovative stitches such as flat and cubic right angle weave, herringbone, netting, and peyote to add another dimension to your one-of-a-kind pieces. You'll soon be playing with color and shape, maximizing sparkle, and creating real show stoppers with Beadweaving Beyond the Basics. The possibilities are endless!

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**ELAINE DOTSON** of Deadwood, Oregon, made a necklace featuring a customized version of Sue Charette-Hood's Supernova component (*Beadwork*, April/May 2013) and a chain inspired by Jennifer and Susan Schwartzenberger's Primrose Path Bracelet (*Beadwork*, February/March 2014).

I USED SIZE 11° SEED BEADS, DELICAS, AND ODD-COUNT FLAT PEYOTE STITCH TO MAKE 2" SQUARE PIECES OF BEAD-WORK FOR THE BANGLES.



**KAREN WILSON** of Vineland, New Jersey, made lovely versions of Pamela Kearns' Boho Bangle (*Beadwork*, June/July 2013).



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AND THE FLOWER COMPONENT WORKS WELL
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EARRINGS!

**CHRISTINE POLLHAUS** of Duisburg, Germany, shares her version of Jayashree Paramesh's Flower of India necklace (*Beadwork*, August/September 2012).

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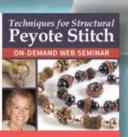


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#### What do you think or hope will be the future of beading?



I foresee technological advancements including three-dimensional printing of beads and findings, selfthreading needles, self-crimping crimp tubes, and beads that turn the opposite color of their surroundings when dropped on the floor. I've heard mention of a camouflage bead that will match other beads for perfect color cohesion.



—Rae Burns

I predict more new shapes and endless possibilities that will keep me beading and puzzling for hours. My favorite patterns, which I hope to see more of in the future, are complex and timeconsuming to create but have a simple and elegant result.

—Alice Coelho



I believe beading will become a high-demand profession. It is a field that constantly inspires with its new techniques, materials, and attention to current fashion trends. As beading meets the needs of designers, it is bound to become more and more creative and mainstream.

 $-Monica\ Corsaro$ 



With manufacturers working with designers and wholesalers and the speed at which our lives move in this digital world, we will see even more inspiration in bead designs and colors, new ways to modify the core stitches, and more materials being added to the craft.

—Laura Graham



I don't see beading disappearing over the horizon, after being around for thousands of years. I really hope the young people of today realize they can create things of beauty with their hands that could last a lifetime instead of spending their time on texts and other things that are fleeting.

-Carole E. Hanley



I hope the next generation will be excited about this beautiful medium. I hope to see a revival of the local bead store so beaders can touch and see delightful colors and textures in person and can connect with people who share a common bond. I love the influx of new shapes but hope to see a bit of a slowdown between the shapes being launched so that beaders can discover the possibilities of each new shape. -Michelle Heim



It's been very exciting to see so much innovation in the beading community over the past few years, and I think the future of beading will expand on these innovative ideas. I think we will continue to see the development of new bead shapes, but we will also see new techniques and stitch variations for beadweaving with established beads.



—Cindy Holsclaw

I think the future of beading depends on the economy. With a better economic situation, people will be more apt to make and wear jewelry. You very seldom see someone wearing a nice necklace or noticeable jewelry like you did ten years ago when the economy was very good.

-Alice Kharon



I think the future of beading will continue to be creative and innovative, with many exciting products and designs. I hope it will remain popular and accessible, and therefore not too sophisticated.

 $-Ora\,Shai$ 



I think new and innovative bead shapes will continue to come on the market in the future. I hope that seed beads will also continue to be popular, because I do love them.

-Kelly Wiese



I think we're going to see beadwork become increasingly more sophisticated, with more innovation as we see new shapes and styles of glass beads coming to market. I'd like to see someone revisit some of the older trends, but I fully embrace any trend that gets more beads in front of more people.

—Jennifer VanBenschoten

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## the challenge

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#### 1. Melinda Barta (EDITOR)

Although I was excited for the opportunity to play around with four-hole QuadraTiles, I have to admit I was even more inspired by Starman's new spin on the basics—tiny rondelles and fire-polished rounds in beautiful colors and finishes. The blue of the two-hole triangles isn't a color I would have thought to include in this mix, but this wonderful colorway left a lasting impression on me and will definitely inspire my future design choices.

#### 2. Beth A. Moser (READER PARTICIPANT)

As soon as the kit arrived, I knew exactly what I would create: a beaded cuff. I selected a fabric that complemented the bead colors and began to visualize my creation. Using all the elements from the kit and few items from my stash, I started a bead-embroidered design. I didn't have a specific goal in mind; instead, I trusted my own creative process and improvised using the varied shapes and colors of beads provided.



#### 3. Terri Muchmore (READER PARTICIPANT)

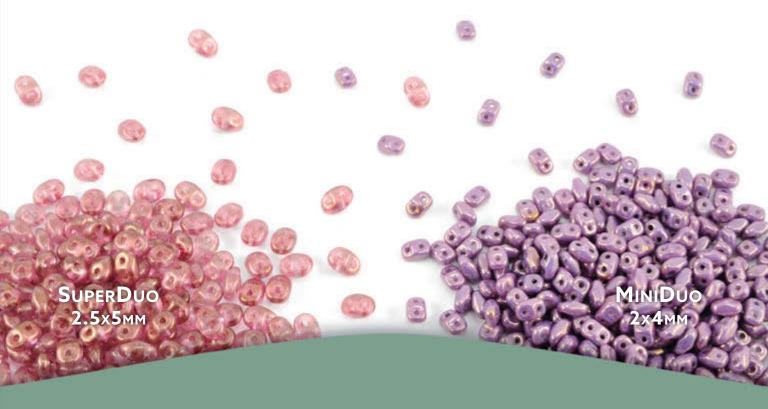
It was an honor to participate in the *Beadwork* Challenge. I was inspired by cubic right-angle weave, a stitch I had just mastered. The color palette, one of my favorites, worked wonderfully together. It was an interesting challenge to incorporate most of the beads from the kit with the stitch I chose. I enjoyed using the new four-hole QuadraTiles and two-hole triangle beads for the first time to create this delicate bangle bracelet.

#### 4. Gayle Dyck (READER PARTICIPANT)

This piece sort of made itself. Never having worked with QuadraTiles, I did a lot of experimenting because I wanted a unique look for them. The QuadraTiles became the perfect surround for the glass worry stone, and the pearls and crystals added a soft touch to the piece's masculine, retro look. Who would have ever thought that a clasp would be the perfect touch to balance the focal?



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- are included. www.glassgarden beads.com, \$39.95.
- 3. John Bead released Preciosa's Ripple beads, which have 12mm circumferences and wavy surfaces. Visit www.johnbead.com (wholesale only) or check your favorite bead retailer.
- **4.** The all-new MiniDuo, a 4x2mm counterpart to the well-known and
- much-loved SuperDuo, will be released by Starman in late summer 2015 (pictured with a full-sized SuperDuo for comparison). Visit www.starmanwholesale.com (wholesale only) or check your favorite bead retailer.
- **5.** Miyuki is now producing size 11° and 8° seed beads, Delicas, drops, long magatamas, half Tilas, and Tilas
- in Picasso and other enticing Czech coatings. Visit www.miyuki-beads .co.jp (wholesale only) or check your favorite bead retailer.
- **6.** The new semi-glaze and semi-glaze rainbow finishes make TOHO beads look lightly matted and textured. Available in twenty-four earthy, warm colors. Visit www .starmanwholesale.com (wholesale

# HANDPICKED FAVORITES

### in the Beading Daily Shop





We're excited to unveil Cubic Right-Angle Weave with Marcia DeCoster, a sensational set of four videos that covers everything you need to know about cubic right-angle weave, including the fundamentals, shaping, embellishing, and prismatic right-angle weave (PRAW). The videos are available as two DVDs (\$29.99 each) or four video downloads (\$19.99 each) at www.bit.ly/decoster-craw.



only) or check your favorite bead retailer.

7. The BeadSmith's new Infinity beads are available in two sizes (4x8x2.7mm and 3x6x2.3mm) and more than forty colors. Visit www .helby.com (wholesale only) or check your favorite bead retailer.

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Bead along with Penny Dixon to make this stunning bracelet in an instructional video download, *Interchangeable Wire Cuff.* Plus, don't miss her other videos, *ThreeDee Bracelet, Statement Earrings*, and *Wire Lace Pendant and Earrings*. Penny's videos (\$19.99 each) are also available as two DVDs (\$29.99 each), *Shaped Bead Explorations* and *Combining Wire and Beads*, at www.bit.ly/dixon-wire-cuff.

## **Exploring Prismatic Right-Angle Weave**

Guest Contributor Cindy Holsclaw



You may have heard of cubic right-angle weave (CRAW), but what happens when this stitch goes beyond the cube? Applying this technique to the geometry of prisms forms a different type of stitch, called prismatic right-angle weave (PRAW). Use this stitch to create beaded beads, beaded ropes, and fascinating three-dimensional beadwork. The following information will give you an introduction to this stitch and a summary of several different types of PRAW. Try creating a variety of designs using this stitch and incorporate seed beads, crystals, and more for endless possibilities!

Beaded tubes made of 5 units each of (left to right) PRAW-3, PRAW-4, PRAW-5, PRAW-6, PRAW-7, and PRAW-8

#### **Materials & Tools**

#### **BEADS**

If this is your first time trying this stitch, practice the technique using 4mm beads such as fire-polished, crystal pearl, or bicone crystal beads. Use beads in two colors (A and B) to keep track of your floor/ceiling and wall beads. Once you are comfortable with this stitch, try creating a beaded rope woven with size 11° Japanese seed beads.

#### THREAD

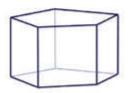
Since the thread path of this stitch forms right angles between the beads, use a durable beading thread such as FireLine or WildFire when you use this stitch with crystals or bugle beads.

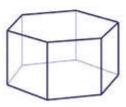
#### **NEEDLES**

A size 11 beading needle will work fine for most beadwork woven with this stitch, but you may need to switch to a smaller needle, such as a size 12 or 13, if you're working with seed beads smaller than size 11°.









#### What Is PRAW?

While CRAW is about creating beaded cubes, PRAW is about creating beaded prisms. A prism is a class of three-dimensional shapes that share a few specific properties: The ceiling and floor of a prism are called its base, and each type of prism has a specific shape for its base. This shape could be a triangle, a square, a pentagon, a hexagon, or a shape with even more sides. Each type of prism has a different number of sides or walls depending on the shape of its base, and there are an infinite number of types of prisms in geometry. Interestingly, a prism with a square for its base is also a cube, which means CRAW is also a special type of PRAW.

PRAW applies the technique of CRAW to the geometry of a prism. To build a beaded prism using PRAW, all you need to do is start with a different number of beads for the floor and then build the corresponding number of walls accordingly. Since there are many types of prisms, there are also many types of PRAW, and these types can be described with a number: **PRAW-3** has a triangle for its floor and has 3 walls.

**PRAW-4** has a square for its floor and has 4 walls (notice this is the same as CRAW). **PRAW-5** has a pentagon for its floor and has 5 walls.

**PRAW-6** has a hexagon for its floor and has

PRAW-7 has a 7 walls, PRAW-8 has 8 walls, etc.

Since there are an infinite number of types of prisms in geometry, there are theoretically an infinite number of types of PRAW. In practice, PRAW types larger than PRAW-8 are less stiff, so these types may require an armature or stiffening agent to maintain a tube shape.

#### **How To Stitch PRAW**

### WEAVING PRAW-5: THE BEADED PENTAGONAL PRISM

To explore how to weave PRAW, try starting with 1 unit of PRAW-5. This beaded prism has a pentagon-shaped base for its floor and ceiling, 5 square-shaped sides for its walls, and 15 edges for a total of 15 beads per PRAW-5 unit. This unit uses A beads for the edges of the floor and ceiling and B beads for the edges of the walls.

1) To weave the floor of your PRAW-5 unit, use a comfortable length of thread to string 5A; pass through all the beads in the same direction and exit through the first floor A strung (Fig. 1; A beads shown in blue).

- 2) To construct the first wall, string 1B, 1A, and 1B. Pass through the floor A that your working thread is exiting from and the next floor A to position your working thread to add the next wall (Fig. 2; B beads shown in purple).
- 3) To construct the second wall, string 1B and 1A. Pass back through the nearest B of the previous wall, the last floor A exited, and the next floor A (Fig. 3). *Note*: The next two steps describe the number of times that you will repeat Step 3 to create a PRAW-5 unit; this number of repeats differs when you weave other types of PRAW, as shown in the table on page 20.
- 4) To construct the third wall, repeat Step 3 once (Fig. 4).
- 5) To construct the fourth wall, repeat Step 3 one more time. To position your working thread to finish the last wall, pass back through the next B of the first wall (Fig. 5).

- 6) To finish the fifth wall of your PRAW-5 unit, you will need to add the final bead to complete the top of this wall. String 1A and pass back through the previous B of the fourth wall. Continue through the last floor A exited, the next wall B, and the next ceiling A to exit from the top of the first wall (Fig. 6).
- 7) To reinforce the ceiling of your PRAW-5 unit, pass back through all 5 top A in a circle (Fig. 7). Your beadwork should now be balled up into a prism structure, which makes a satisfying beaded bead. Note that you should always complete this step if you're creating a beaded bead, or if you're at the end of a PRAW rope, but this step isn't always necessary if you are in the middle of beading a PRAW-5 rope.
- 8) PRAW beaded ropes and tubes are created by stitching beaded prisms on top of each other, one prism at a time. To stitch your second prism, repeat Steps 2–7, treating the ceiling of the first prism as the floor of your next prism. Continue to repeat this process to make your PRAW rope or tube as long as you would like!

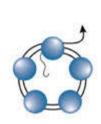


Fig. 1: Creating the floor of a PRAW-5 unit

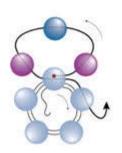


Fig. 2: Weaving the first wall of a PRAW-5 unit

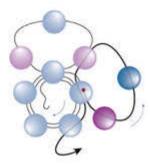


Fig. 3: Adding the second wall of a PRAW-5 unit

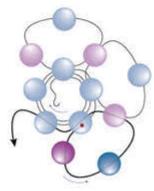


Fig. 4: Creating the third wall of a PRAW-5 unit

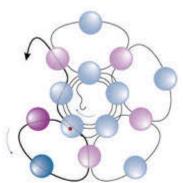
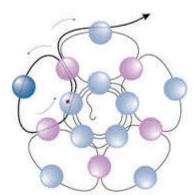


Fig. 5: Weaving the fourth wall of a PRAW-5 unit



**Fig. 6:** Finishing the fifth wall of a PRAW-5 unit

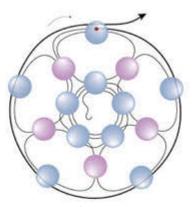


Fig. 7: Reinforcing the ceiling of a PRAW-5 unit

#### A Summary of Stitching PRAW-3 Through PRAW-6

#### **PRAW Variations**

#### STITCHING OTHER TYPES OF PRAW

To stitch other types of PRAW, simply use a different number of beads to create the floor in Step 1 and repeat Step 3 as needed to create the corresponding number of walls.

For example, to weave PRAW-3, start with 3 beads in Step 1 and weave Step 3 only once to create a beaded triangular prism. To weave PRAW-6, start with 6 beads in Step 1 and weave Step 3 a total of four times to create a beaded hexagonal prism. Use increasing numbers of beads and repeats to create PRAW-7, PRAW-8, and more.

The table at right summarizes how to construct 1 unit each of PRAW-3, PRAW-4, PRAW-5, and PRAW-6. Try creating a set of beaded ropes using each of these types of PRAW for a matching set of bracelets!

	- C			
PRAW TYPE	ONE UNIT	THE FLOOR	CREATING THE WALLS	BEADED BEAD
PRAW-3				
PRAW-4 (Same as CRAW)				
PRAW-5				
PRAW-6				



**CINDY HOLSCLAW** is a beading designer and a national teacher who specializes in beadwork inspired by science, geometry, and the natural world. As a trained biochemist, Cindy's background in science shapes her approach to her designs, and she loves incorporating geometric and chemical structures into her beadwork. Visit www.bit.ly/make-beaded-beads for Cindy's on-demand webinar *How to* Make Beaded Beads and www.bit.ly/ stitch-praw for her on-demand webinar How to Stitch Prismatic Right-Angle Weave. Visit Cindy's website at www.beadorigami.com.









Royal Fortress Bracelet

Alice Coelho

Use peyote stitch to form a zigzag-shaped strip, then roll it to create curls of beadwork for a uniquely textured cuff.

TECHNIQUES flat peyote stitch picot square stitch

PROJECT LEVEL 000

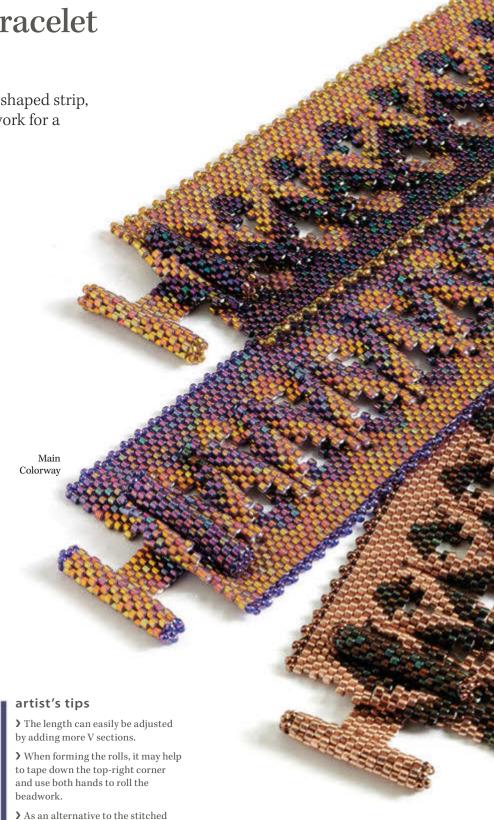
#### **MATERIALS**

- 2 g transparent dark lilac rainbow size 15° seed beads (A)
- 10 g metallic earth batik luster size 11° cylinder beads (B)
- 10 g purple iris size 11° cylinder beads (C) Crystal 6 lb FireLine braided beading thread

TOOLS Scissors Size 12 beading needle

FINISHED SIZE 6½"

- 1) **ZIGZAG STRIP.** Use peyote stitch to form a zigzag-patterned strip:
- Rows 1 and 2: Use 6' of thread to string 4B and 4C, leaving a 6" tail (Fig. 1, blue thread)
- Row 3: String 1C, skip 1C of the previous row, and pass back through the following C; repeat. String 1C; skip 1B of the previous row and pass back through the following B. String 1B; skip 1B of the previous row and pass back through the following B (Fig. 1, red thread).
- Row 4: String 3B; pass back through the first B just added to form an increase. *Note*: The first 3B added at the beginning of this and subsequent even-numbered rows serve as the turnaround from the previous row. Work 1 peyote stitch with 1B and 3 stitches with 1C in each stitch (Fig. 2, orange thread).



clasp, attach two lobster clasps or

magnetic clasps.



Fig. 1: Forming Rows 1–3 of the zigzag strip

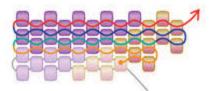
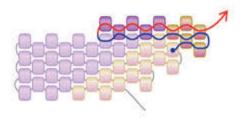


Fig. 2: Adding Rows 4–7 of the zigzag strip



**Fig. 3:** Stitching Rows 8 and 9 of the zigzag strip

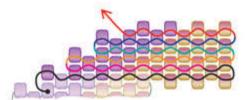


Fig. 4: Working Rows 17–22 of the zigzag strip

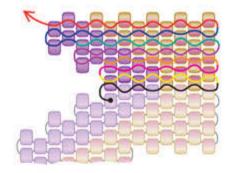


Fig. 5: Adding Rows 23–30 of the zigzag strip

Row 5: Work 4 stitches with 1C in each stitch and 1 stitch with 1B (Fig. 2, green thread).

Row 6: String 3B; pass back through the first B just added. Work 1 peyote stitch with 1B and 4 stitches with 1C in each stitch (Fig. 2, blue thread).

Row 7: Work 5 stitches with 1C in each stitch and 1 stitch with 1B (Fig. 2, red thread).

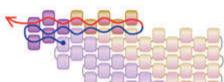
Row 8: String 3B; pass back through the first B just added. Work 1 peyote stitch with 1B and 2 stitches with 1C in each stitch (Fig. 3, blue thread).

Row 9: Work 3 stitches with 1C in each stitch and 1 stitch with 1B (Fig. 3, red thread).

Rows 10–16: Repeat Rows 8 and 9 three times. Repeat Row 8.

Rows 17 and 18: Work 3 stitches with 1C in each stitch and 1 stitch with 1B. String 7B; skip the last 2B just added and pass back through the fifth B just added (Fig. 4, black thread). String 1B; skip 1B and pass back through the third B of the last 7B added. String 1B; skip 1B and pass back through the first B of the last 7B added. Work 1 peyote stitch with 1B and 2 stitches with 1C in each stitch (Fig. 4, pink thread).

Row 19: Work 3 stitches with 1C in each stitch and 3 stitches with 1B in each stitch (Fig. 4, orange thread).



**Fig. 6:** Stitching Rows 31 and 32 of the zigzag strip

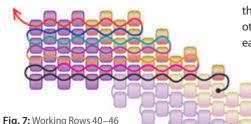


Fig. 7: Working Rows 40–46 of the zigzag strip Row 20: Work 3 stitches with 1B in each stitch and 2 stitches with 1C in each stitch (Fig. 4, green thread).

Row 21: Work 3 stitches with 1C in each stitch and 2 stitches with 1B in each stitch (Fig. 4, blue thread).

Row 22: Work 2 stitches with 1B in each stitch and 2 stitches with 1C in each stitch (Fig. 4, red thread).

Row 23: Work 2 stitches with 1C in each stitch and 2 stitches with 1B in each stitch (Fig. 5, black thread).

Row 24: Repeat Row 22 (Fig. 5, yellow thread).

Row 25: Repeat Row 23 (Fig. 5, pink thread).
Row 26: Work 3 stitches with 1B in each stitch and 1 stitch with 1C (Fig. 5, orange thread)

Row 27: String 3C; pass back through the first C just added. Work 1 peyote stitch with 1C and 3 stitches with 1B in each stitch (Fig. 5, purple thread).

Row 28: Work 4 stitches with 1B in each stitch and 1 stitch with 1C (Fig. 5, green thread).

Row 29: String 3C; pass back through the first C just added. Work 1 peyote stitch with 1C and 4 stitches with 1B in each stitch (Fig. 5, blue thread).

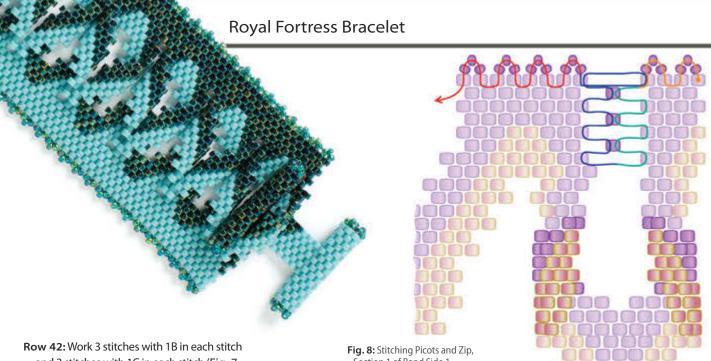
Row 30: Work 5 stitches with 1B in each stitch and 1 stitch with 1C (Fig. 5, red thread).

Row 31: String 3C; pass back through the first C just added. Work 1 peyote stitch with 1C and 2 stitches with 1B in each stitch (Fig. 6, blue thread).

Row 32: Work 3 stitches with 1B in each stitch and 1 stitch with 1C (Fig. 6, red thread).

Rows 33–39: Repeat Rows 31 and 32 three times. Repeat Row 31.

Rows 40 and 41: Work 3 stitches with 1B in each stitch and 1 stitch with 1C. String 7C; skip the last 2C just added and pass back through the fifth C just added (Fig. 7, black thread). String 1C; skip 1C and pass back through the third C of the last 7C added. String 1C; skip 1C and pass back through the first C of the last 7C added. Work 1 peyote stitch with 1C and 2 stitches with 1B in each stitch (Fig. 7, pink thread).



and 3 stitches with 1C in each stitch (Fig. 7, orange thread).

Row 43: Work 3 stitches with 1C in each stitch and 2 stitches with 1B in each stitch (Fig. 7, purple thread).

Row 44: Work 3 stitches with 1B in each stitch and 2 stitches with 1C in each stitch (Fig. 7, green thread).

Row 45: Work 2 stitches with 1C in each stitch and 2 stitches with 1B in each stitch (Fig. 7, blue thread).

Row 46: Work 2 stitches with 1B in each stitch and 2 stitches with 1C in each stitch (Fig. 7, red thread).

Rows 47 and 48: Repeat Rows 45 and 46. Row 49: Work 3 stitches with 1C in each stitch and 1 stitch with 1B.

Rows 50-551: Repeat Rows 4-49 ten times. Repeat Rows 4-45.

2) BAND SIDE 1. Form the rolls in the beadwork, add picots, and zip the strip:

Rolls 1 and 2: Place the zigzag strip horizontally onto a flat surface so that it resembles 12 Vs and the working thread exits the topright side, away from the beadwork. Hold down the top-right corner of the beadwork and roll the right side of the rightmost V over toward the left for one full roll. *Note*: This requires moving the entire strip over twice and replacing it on the flat surface. Hold the bottom of the same V and roll the left side of the V over toward the right for one full roll.

Picots and Zip, Section 1: Use the working thread to string 3A, then pass down through the next C along the top edge of the strip and up through the following C.

Section 1 of Band Side 1

String 3A; pass down through the next C along the top edge of the strip (Fig. 8, orange thread). String 1C and pass down through the next C of the same row just exited; repeat twice (Fig. 8, green thread). Line up the two nearest edges so they interlock like a zipper. Weave through beads to form a seamless section of the band and join the top 2C with a square stitch, exiting the top-left C of the zipped line (Fig. 8, blue thread). String 3A, then pass down through the next C along the top edge of the strip and up through the following C; repeat twice. String 3A; pass down through the next C along the top edge of the strip (Fig. 8, red thread).

Rolls 3-24 and Picots and Zip,

Sections 2-12: Repeat Rolls 1 and 2 and Picots and Zip, Section 1 eleven times. Weave through beads to exit from the leftmost C on the bottom edge of the strip.

3) BAND SIDE 2. Turn the beadwork 180 degrees. Repeat Picots and Zip, Section 1 of Step 2 twelve times along the other edge of the strip. Secure the thread and trim.

4) CLASP. Use flat peyote stitch to form 2 strips, zip them into tubes, then join them with another flat peyote strip:

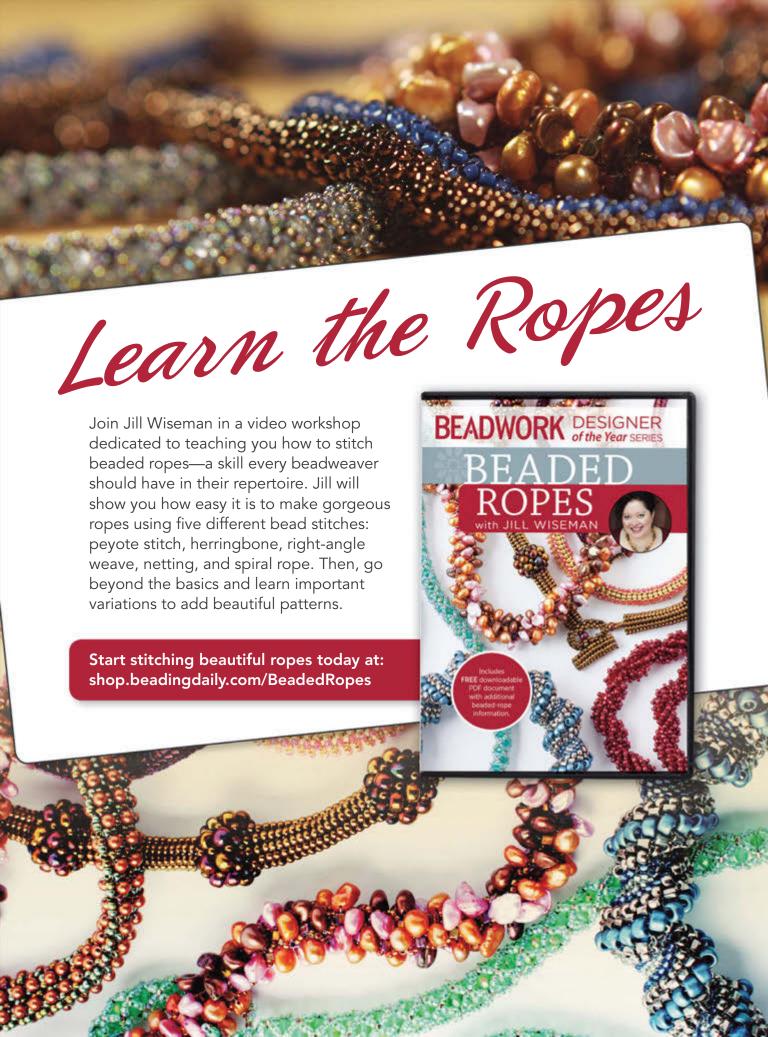
End 1: Use 3' of thread and C to form a peyote strip 16 beads wide and 12 rows long, leaving a 10" tail. Fold the strip so the first and last rows interlock like a zipper. Weave through the beads to form a seamless tube.

String 3A, then pass down through the next C on the end of the tube to form a picot and up through the following C; repeat twice. Weave through beads to exit from 1C, 6 beads from the end of the tube, toward the center of the tube. Work 3 peyote stitches with 1C in each stitch. Use C to work 5 rows of peyote to form a strip 6 beads wide. Work 1 row of peyote that has 1 stitch with 1B and 2 stitches with 1C. Set the working thread aside. Add a needle to the tail thread and add picots to the other end of the tube.

End 2: Repeat End 1 using B for C and C for B. Join: Align the ends of the peyote strips on Ends 1 and 2 of the clasp. Weave through beads to form a seamless strip. Secure the threads and trim. To wear, place each end of the clasp under an end roll.

ALICE COELHO lives in Georgia with her husband and four school-age children. She beads mostly in her spare time but hopes to be able to devote more time to it in the future and to teach some classes locally. Reach her at cacoelhobeads @gmail.com.

**RESOURCES** Check your favorite bead retailer or contact: Seed beads: Beadjoux, (706) 658-0007, www.beadjoux.com. Delica cylinder beads: On the Rocks, www.onthe rocks.biz. FireLine beading thread: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.



# Diamond Fire Bracelet Carole & Hanley

Fire up your enthusiasm and create this stunning brick-stitch bracelet that will enliven any outfit.



TECHNIQUES ladder stitch brick stitch

PROJECT LEVEL ©00

#### **MATERIALS**

- 3 g silver-lined chocolate size 11° cylinder beads (A)
- 3 g opaque brick red size 11° cylinder beads (B)
- 2 g opaque red size 11° cylinder beads (C)
- 2 g opaque orange size 11° cylinder beads (D)
- 1 g Ceylon color-lined coral size 11° cylinder beads (E)
- 1 g color-lined light yellow rainbow size 11° cylinder beads (F)
- 1 g opaque luster light yellow size 11° cylinder beads (G)
- 1 gold-plated 7×12mm lobster clasp
- 2" of gold-plated 3×4mm curb extension chain with charm

White size B Nymo nylon beading thread

TOOLS Scissors Size 11 beading needle Brown permanent marker

**FINISHED SIZE 7**½" (adjustable to 9")

This bracelet from British designer Carole E. Hanley is the second project in our fourpart Pattern Play series. Each design in the series is made with brick stitch and cylinder beads and features original patterns with creatively shaped edges. Look for more of Carole's inventive beadwork in our June/July 2015, October/November 2015, and December 2015/January 2016 issues.

1) **BAND.** Use ladder stitch and brick stitch to form the bracelet band:

Row 1: Use 6' of thread to string 2A; pass through the beads again and exit the first A strung, leaving a 6" tail (Fig. 1).

Row 2 (increase): String 1A and 1B; pass under the exposed thread loop between the 2A of Row 1, then pass back through the B just added (Fig. 2, blue thread). String 1A; pass under the same exposed thread loop and back through the last A added (Fig. 2, red thread).

Row 3 (increase): String 1A and 1B; pass under the nearest exposed thread loop and back through the last B added. String 1B; pass under the next exposed thread loop and back through the last B added. String 1A; pass under the same exposed thread loop as in the previous stitch and back through the last A added (Fig. 3, blue thread).

Row 4 (increase): String 1A and 1B; pass under the nearest exposed thread loop and back through the last B added. String 1C; pass under the next exposed thread loop and back through the C just added. String 1B; pass under the next exposed thread loop and back through the last B added. String 1A; pass under the same exposed thread loop as in the previous stitch and back through the last A added (Fig. 3, red thread).



Fig. 1: Working Row 1

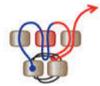


Fig. 2: Stitching Row 2

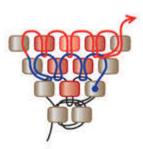
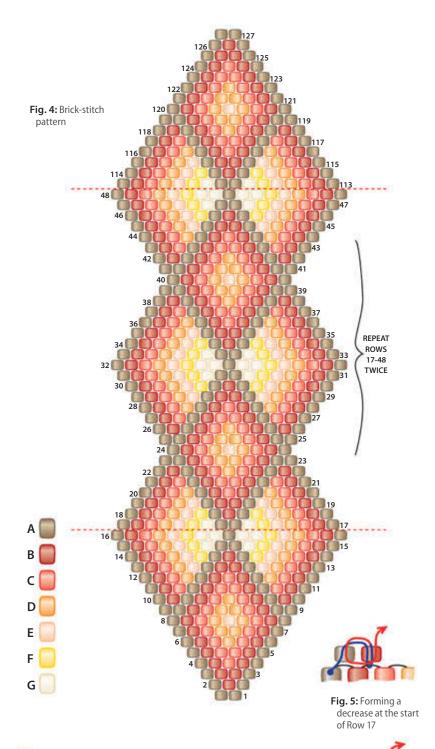


Fig. 3: Working Rows 3 and 4





#### artist's tips

- > Use medium tension so the
- **>** For a contrasting colorway, substitute the hot colors with

- Rows 5–16 (increases): Continue in brick stitch, following the pattern in Fig. 4, to form increases. Note: The last 2 stitches of each row will be formed in the same exposed thread loop.
- Rows 17-24 (decreases): String 1A and 1B; skip the nearest exposed thread loop and pass under the next exposed thread loop. Pass back through the B just added (Fig. 5, blue thread). Pass back through the first 2 beads of this row to make the edge bead sit flat against the previous row (Fig. 5, red thread). Continue brick-stitching the row as before, adding 1 bead to each exposed thread loop and following the pattern in Fig. 4. Note: The last 2 stitches of decrease rows are not formed in the same exposed thread loop as when making increases (Fig. 6).
- Rows 25-48: Continue in brick stitch, following the pattern in Fig. 4, to form increases and decreases. When working increase rows, follow the thread path of Rows 3 and 4; when working decrease rows, follow the thread path of Row 17.
- Rows 49-112: Repeat Rows 17-48 twice. Rows 113-127 (decreases): Continue in brick stitch, following the pattern in Fig. 4, to form decreases.
- 2) CLASP. String the ring of the clasp and pass through the 2A of Row 127; repeat the thread path several times to reinforce. Secure the working thread and trim. Using the tail thread, repeat this entire step to attach the end of the chain that's opposite the charm to Row 1. Use the permanent marker to color the thread that passes through the clasp and the chain.
- **CAROLE E. HANLEY** came to beading almost by accident via a knitting group. She lives in the northeast of England, where she knits, crochets, quilts, and continues to explore her main passion—beadwork.
- **RESOURCES** Check your favorite bead retailer or contact: Delica cylinder beads, Nymo nylon beading thread, and all other materials: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.

bracelet remains flexible.

cool colors.

Fig. 6: Forming a

of Row 17

decrease at the end





29



Learn new techniques, refine your skills, and expand your repertoire with Marcia's newest must-have DVDs. Explore basic ropes and shapes in *Cubic Right-Angle*Weave: Fundamentals and Shaping.

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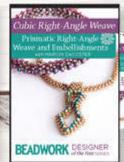




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# QUADRALENTIL



The unique four-hole structure of the QuadraLentil and QuadraTile make this necklace reversible!

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# CZECHMATES Dimensional Beading System



QUADRALENTIL

Consistent hole spacing ensures no warping or bunching.

Royal Bridge Bracelet PENNY DIXON Main Colorway

#### Use two- and four-hole beads to create a threedimensional ribbed structure that showcases florets made with fire-polished beads.



1) BAND. Use right-angle weave and netting to form the bracelet band:

Row 1, Unit 1: Use 6' of thread to string the top-left hole of 1F, 2A, 1E, and 2A, leaving a 6" tail; pass down through the top-right hole of the current F. String 3A; pass through the second (outer) hole of the last E added. String 1C, 1D, and 1A; pass through the outer hole of the current E. String 2C; pass up through the top-left hole of the current F, through the next 2A/1E (inner hole)/2A, and down through the top-right hole of the current F (Fig. 1, green thread).

Row 1, Unit 2: String 1C, 1D, 1C, the top-left hole of 1F, and 1G; pass down through the top-right hole of the previous F, through the 1C/1D/1C just strung, and up through the top-left hole of the last F added (Fig. 1, blue thread).

Row 1, Unit 3: String 2A, 1E, and 2A; pass down through the top-right hole of the current F. String 3A; pass through the outer hole of the last E added. String 1A, 1D, and 1A; pass through the outer hole of the current E. String 3A; pass up through the topleft hole of the current F, through the next 2A/1E (inner hole)/2A, and down through the top-right hole of the current F (Fig. 1, red thread).

Row 1, Units 4–38: Repeat Row 1, Units 2 and 3 seventeen times. Repeat Row 1, Unit 2.

Row 1, Unit 39: String 2A, 1E, and 2A; pass down through the top-right hole of the current F. String 2C; pass through the outer hole of the last E added. String 1A, 1D, and 1C; pass through the outer hole of the current E. String 3A; pass up through the topleft hole of the current F, through the next 2A/1E (inner hole)/2A, and down through the top-right hole of the current F (Fig. 2, turquoise thread). String 1C, 1D, and 1C; pass up through the bottom-right hole of the current F (Fig. 2, purple thread).

Row 2, Unit 1: String 2A, 1E, and 2A; pass down through the bottom-left hole of the current F. String 3A; pass through the outer hole of the last E added. String 1C, 1D, and 1A; pass through the outer hole of the current E. String 2C; pass up through the bottom-right hole of the current F, through the next 2A/1E (inner hole)/2A, and down through the bottom-left hole of the current F (Fig. 2, green thread).

Row 2, Unit 2: String 1C, 1D, and 1C; pass up through the bottom-right hole of the next F of Row 1. String 1G; pass down through the bottom-left hole of the previous F, through the 1C/1D/1C just added, and up through the bottom-right hole of the next F of Row 1 (Fig. 2, blue thread).

Row 2, Unit 3: String 2A, 1E, and 2A; pass down through the bottom-left hole of the current F. String 3A; pass through the outer hole of the last E added. String 1A, 1D, and 1A; pass through the outer hole of the current E. String 3A; pass up through the bottom-right hole of the current F, through the next 2A/1E/2A, and down through the bottom-left hole of the current F (Fig. 2, red thread).

**TECHNIQUES** right-angle weave netting circular and flat peyote stitch picot

**PROJECT LEVEL 00**0

#### **MATERIALS**

- 8 g matte silver-lined brown AB size 15° Japanese seed beads (A)
- 4 g gold-luster raspberry size 15° Japanese seed beads (B)
- 5 g metallic antiqued bronze size 11° Japanese seed beads (C)
- 3 g metallic antiqued bronze 1.5mm
- 48 matte metallic flax 6×2mm 2-hole bars (E)
- 20 matte metallic flax 6mm 4-hole QuadraTiles (F)
- 80 polychrome copper-rose 3mm firepolished rounds (G)
- 27 matte metallic antiqued copper 3mm fire-polished rounds (H)
- Smoke 6 lb FireLine braided beading thread

TOOLS Scissors

Size 13 beading needle

**FINISHED SIZE** 71/8"

#### artist's tip

Use a small paintbrush to spread a thin layer of Renaissance wax on the two-hole bars and QuadraTiles to help preserve the suede finish.

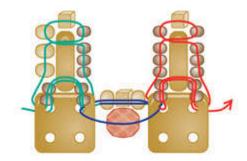


Fig. 1: Stitching Row 1, Units 1–3

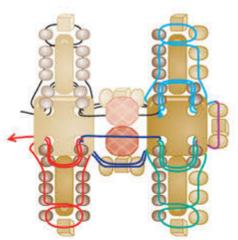
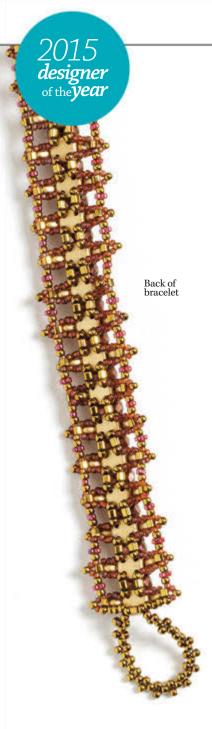
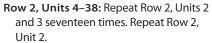
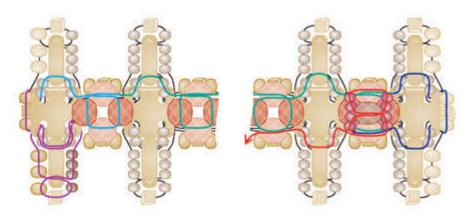


Fig. 2: Forming Row 1, Unit 39 and Row 2, Units 1-3

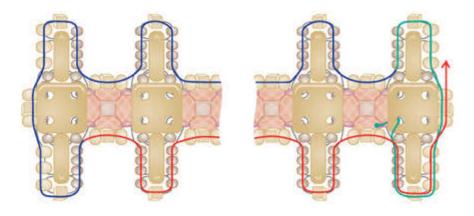




Row 2, Unit 39: String 2A, 1E, and 2A; pass down through the bottom-left hole of the current F. String 2C; pass through the outer hole of the last E added. String 1A, 1D, and 1C; pass through the outer hole of the current E. String 3A; pass up through the bottom-right hole of the current F, through the next 2A/1E (inner hole)/2A, and down through the bottom-left hole of the current F. String 1C/1D/1C; pass up through the top-left hole of the current F (Fig. 3, purple thread).



**Fig. 3:** Completing Row 2, working Row 3, and starting the center embellishment



**Fig. 4:** Finishing the center embellishments and connecting the edges of the band

Row 3: Pass through the next 2A/1E (inner hole)/2A and the next G of Row 1. String 1G; pass through the next G of Row 2. String 1G; pass through the nearest G of Row 1 (Fig. 3, turquoise thread). Repeat from the beginning of this row eighteen times (Fig. 3, green thread). Pass through the next 2A/1E (inner hole)/2A of Row 1, down through the top-right hole of the current F, through the next 1C/1D/1C, up through the bottom-right hole of the current F, through the following 2A/1E (inner hole)/2A of Row 2, and through the next G of Row 2 (Fig. 3, blue thread).

Center embellishment: String 2B, 1H, and 2B; pass back through the G of Row 1, opposite the last G exited. String 2B; pass through the H just added. String 2B; pass through the first G exited in this embellishment. Pass through the next 2A/1E (inner hole)/2A/1G of Row 2 (Fig. 3, red thread). Repeat from the beginning of this embellishment eighteen times. After adding the

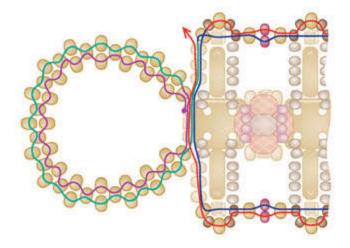
last embellishment on the final repeat, pass down through the bottom-right hole of the F of Row 1, Unit 1. Turn the beadwork over, with the embellishments just added facedown. Weave through beads to exit down through the 3A set added in Row 1, Unit 1 (Fig. 4, green thread; back view of the band shown).

Edge connections: Pass through the next 1C/1D/1C of Row 1 on the back of the band and through the 4A/1D/4A of the next unit of Row 1; repeat seventeen times to connect the outside edge of Row 1.

Weave through beads to exit up through the 3A set added in Row 2, Unit 1 (Fig. 4, blue thread; back view of the band shown). Pass through the next 1C/1D/1C/4A/1D/4A of Row 2; repeat seventeen times to connect to outside edge of Row 2.

Weave through beads to exit from the 1C/1D/1C at the other end of the band (Fig. 4, red thread; back view of the band shown).





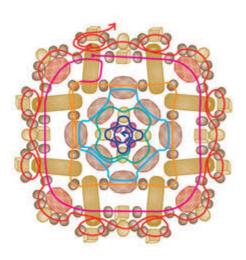


Fig. 5: Adding the clasp loop and edge embellishments

Fig. 6: Stitching Rounds 1–6 of the button

#### 2) CLASP LOOP AND EMBELLISHMENT. Use circular peyote stitch to form the clasp

loop and add embellishments:

Clasp loop: Turn the beadwork over with the embellishments faceup. String 31C; pass through the last 1C/1D/1C exited and the first C just strung (Fig. 5, purple thread). Work 15 circular peyote stitches with 1C in each stitch. Pass through the 1C/1D/1C at the end of the band and the nearest 3C of Row 1, Unit 1 (Fig. 5, green thread).

Edge embellishment 1: String 1C; pass through the nearest D of Row 1. \*String 1A, 1C, 1B, 1C, and 1A and pass through the next D of Row 1; repeat eighteen times. String 1C; pass through the next 4C/1D/4C at the end of the band. String 1C; pass through the nearest D. Repeat from \* nineteen times. String 1C; weave through beads to exit from the first C added in this embellishment (Fig. 5, blue thread).

Edge embellishment 2: String 1A, 1C, and 1A and pass through the nearest 1A/1C to form a picot, then string 1B, skip 1B of

Edge Embellishment 1, and pass through the following 1C/1A; repeat eighteen times. String 1A, 1C, and 1A; pass through the following 5C/1D/5C at the end of the band. Repeat from the beginning of this embellishment on the bottom edge of the band (Fig. 5, red thread). Secure and trim the threads.

3) BUTTON. Make a clasp button using circular peyote stitch:

Round 1: Use 3' of new thread to string {1E, 1A, 1D, 1A, 1E, 1A, 1G, and 1A} four times, leaving a 20" tail. Pass through all of the beads again and step up through the second (inner) hole of the first E strung (Fig. 6, pink thread). Note: You will now begin stitching in the opposite direction.

Round 2: String 1A and pass through the inner hole of the next E, then string 1A, 1H, and 1A and pass through inner hole of the next E; repeat three times. Pass through the first 1A/1E (inner hole)/1A/1H of this round (Fig. 6, orange thread).

Round 3: String 1H and pass through the next H of Round 2; repeat three times (Fig. 6, turquoise thread). Note: At the end of this and each subsequent round, step up through the first bead added in the current round unless otherwise noted.

Round 4: Work 4 stitches with 1C in each stitch (Fig. 6, green thread).

Round 5: Work 4 stitches with 1B in each stitch. Pass through the 4B just added (Fig. 6, blue thread). Secure the working thread and trim.

Round 6: Add a needle to the tail thread. String 1A, 1D, and 1A; pass through the outer hole of the current E and through the next 1A of Round 1. String 2A, 1C, and 2A, skip the next G, and pass through the next 1A/1E (outer hole) of Round 1. String 1A, 1D, and 1A; pass through the outer hole of the current E. String 1A, 1C, and 1A; pass through the next E (outer hole) of Round 1. Repeat from the beginning of this round three times; pass through the first 1A/1D added in this round (Fig. 6, red thread).



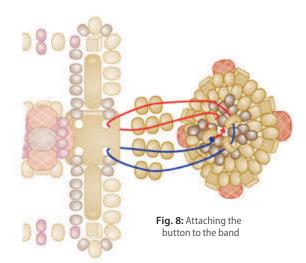


Fig. 7: Working Rounds 7–13 of the button

Round 7: String 2C and pass through the next D of Round 6; repeat seven times. Pass through the first 2C added in this round (Fig. 7, purple thread). *Note*: This round starts the underside of the button.

Round 8: String 1C and pass through the next 2C of Round 7; repeat eight times. Pass through the first C added in this round (Fig. 7, pink thread).

Round 9: Work 8 stitches with 1C in each stitch; pass through the first C added in this round (Fig. 7, orange thread).

**Round 10:** Work 8 stitches with 1A in each stitch; pass through the first A added in this round (Fig. 7, turquoise thread).

Round 11: Work 8 stitches with 1A in each stitch; step up through the first 2A added in this round (Fig. 7, green thread).

Round 12: String 1C and pass through the next 2A of Round 11; repeat three times. Pass through the first C added in this round (Fig. 7, blue thread).

Round 13: Work 4 stitches with 1A in each stitch (Fig. 7, red thread). Pass through the 4A added in this round. Secure but don't trim the thread; pass through the nearest C of Round 12.

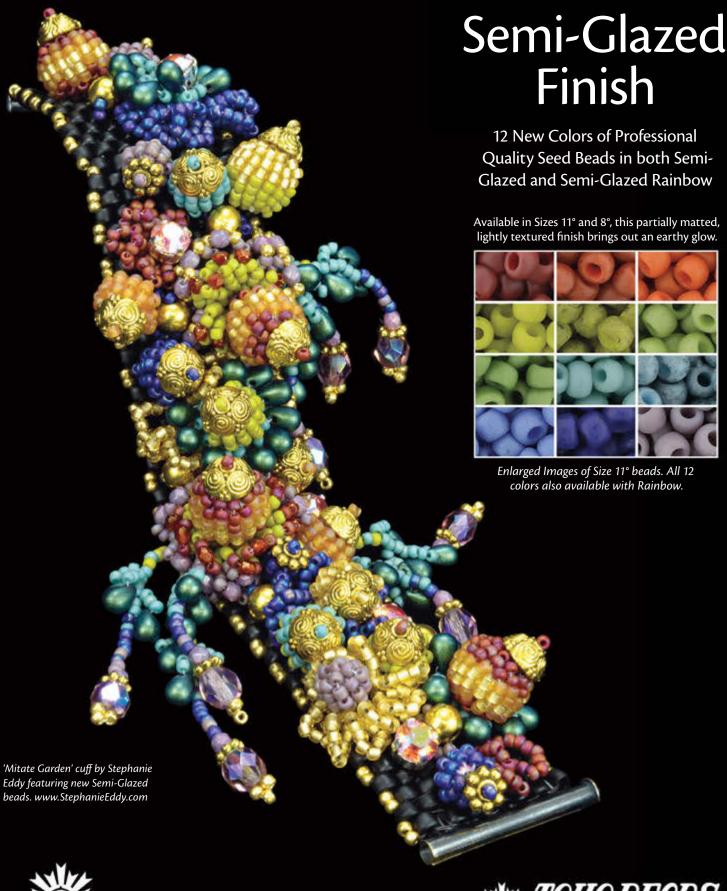
Attach: String 3C; pass up through the bottom-right hole of the F in Row 1, Unit 39. String 2C; pass through the next C of Round 12, A of Round 13, and C of Round 12 on the button (Fig. 8, blue thread). String 2C; pass down through the

top-right hole of the previous F. String 3C; pass through the next C of Round 12, A of Round 13, and C of Round 12 (Fig. 8, red thread). Repeat the thread path; secure and trim the thread. ●

**PENNY DIXON** became captivated with beading in 2009. She loves the constant learning and limitless creativity that beading offers. Teaching and being a TrendSetters designer for Starman Inc. has only enhanced her love for beading and design. Contact her at pendixon@gmail.com or visit her at www.pennydixondesigns.com.

retailer or contact: Japanese seed beads, fire-polished rounds, and CzechMates 2-hole bars and QuadraTiles: Bohemian Beads and Button, (208) 221-2053, www.bohemianbeads andbutton.com. Matte silver-lined brown Japanese seed beads and FireLine beading thread: FusionBeads com (888) 781-3559







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Like its namesake, this necklace embodies light, life, and perfection with ornate embellishments made of SuperDuos, SuperUnos, O beads, and more.





1) **BASE.** Use right-angle weave and netting to build the base of the necklace:

Row 1, Unit 1: Use 3' of thread to string 1J, 1B, 1F, 1B, 1J, 1B, 1H, and 1B, leaving a 2" tail; pass through all of the beads again and use the tail and working threads to tie a knot and form a tight circle. Weave through beads to exit the second J strung (Fig. 1, purple thread). Secure and trim the tail thread.

Row 1, Unit 2: String 1B, 1H, 1B, 1J, 1B, 1F, and 1B; pass through the last J exited and the 1B/1H/1B/1J just added (Fig. 1, blue thread).

Row 1, Unit 3: String 1B, 1F, 1B, 1J, 1B, 1H, and 1B; pass through the last J exited and the 1B/1F/1B/1J just added (Fig. 2, red thread).

Row 1, Units 4–24: Repeat Row 1, Units 2 and 3 ten times, then repeat Row 1, Unit 2 again.

Row 2, Unit 1: String 3B, 1D, and 3B; pass through the next J. String 3B, 1D, and 3B; pass through the previous J, the first 3B/1D/3B added in this unit, and the next J (Fig. 2, blue thread).

Row 2, Units 2–24: Repeat Row 2, Unit 1 twenty-three times (Fig. 2, red thread).

Center embellishment: Pass through the nearest 3B, the first (outside) hole of the next D, and the second (inside) hole of the current D. String 1A, 1G, and 1A; pass through the inside hole of the opposite D in the current unit. String 1A, 1G, and 1A; pass back through the inside hole of the first D exited, the outside hole of the

TECHNIQUES right-angle weave netting fringe picot

PROJECT LEVEL OOO

#### **MATERIALS**

- 2 g antiqued bronze size 15° seed beads (A)
- 5 g matte transparent brown size 11° seed beads (B)
- 2 g matte beige topaz 3.8×1mm O beads (C)
- 8 g matte copper 5×2.5mm two-hole SuperDuos (D)
- 2 g jet bronze 5×2.5mm SuperUnos (E)
- 24 crystal Picasso 6mm Czech flat 2-hole squares (F)
- 72 silver luster green 1.5×2mm crystal rondelles (G)
- 47 dark bronze 4mm fire-polished rounds (H)
- 25 green Picasso 8mm pressed-glass rounds (J)
- 1 antiqued copper 17mm toggle clasp
- 7½" of antiqued copper 10×13mm unsoldered oval chain
- Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors

Size 10 beading needle

2 pairs of chain- or flat-nose pliers

FINISHED SIZE

17"

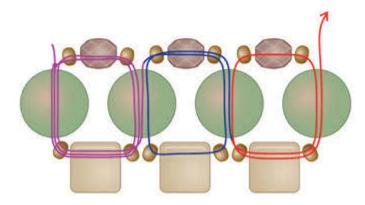
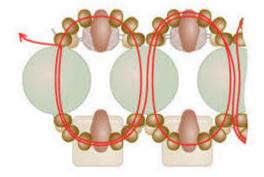


Fig. 1: Working Row 1, Units 1–3

#### artists' tips

- > Start and end threads on the back of the piece where they are easier to see.
- > Keep even tension while working the initial base row of right-angle weave to make sure each section sits directly next to the previous one.
- **>** Make sure both holes of each SuperDuo are open before using them.



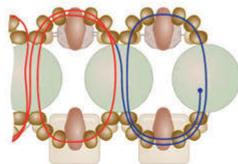


Fig. 2: Stitching Row 2

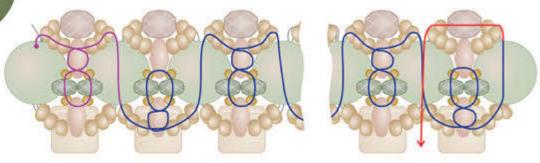


Fig. 3: Working the center embellishment

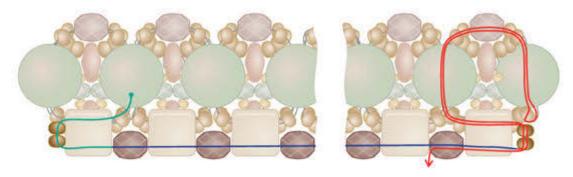


Fig. 4: Adding the bottom edge

same D, and through the next 3B/1J of the current unit (Fig. 3, purple thread). Repeat from the beginning of this embellishment twenty-three times (Fig. 3, blue thread). Pass through the nearest 1B/1H/1B/1J of Row 1 (Fig. 3, red thread).

**Bottom edge:** Turn the beadwork over so the embellishments are facedown and the F are along the bottom edge. Pass through the nearest B and the top (inside) hole of the nearest F of Row 1. String 2B; pass through the bottom (outside) hole of the same F (Fig. 4, green thread; back view of beadwork shown). String 1H and pass through the outside hole of the next F in Row 1; repeat twenty-two times (Fig. 4, blue thread). String 2B; pass through the top hole of the same F. Weave through beads of the end unit to exit the bottomright B, then weave back through beads following the same thread path to work a turnaround. Pass back through the last 2B added and the nearest 1F (outside hole)/ 1H (Fig. 4, red thread). Turn the beadwork over so the embellishments are faceup and the F are along the bottom edge. String 1B, 1C, 1E, 1C, and 1B, then pass through the

last H exited and the next 1F (outside hole)/1H; repeat twenty-two times (Fig. 5, green thread). Weave through beads to exit the H of Row 1, Unit 24 (Fig. 5, blue thread).

Top fringe: String 1A, 1D, 1A, 1G, and 1A; pass through the second hole of the D just added. String 1A and pass through the last H exited and the next 2B/1H of Row 1 (Fig. 5, red thread). Repeat from the beginning of this fringe twenty-three times. After forming the final fringe, weave through beads to exit down through the second (right) hole of the last D added (Fig. 6, purple thread). String 2A, 1C, and 2A, then pass through the first (left) hole of the next D, the nearest 1A/1G/1A, and the right hole of the same D; repeat twentytwo times. Pass through the next A of the first fringe and the nearest 1B/1J of Row 1 (Fig. 6, blue thread).

2) ASSEMBLY. String 13B and 1 end link of one 3%" piece of chain; pass through the last J exited. Pass through the 13B just added and through the last J exited; repeat twice to reinforce. Pass through the nearest 1B/1H/1B of

Row 1 (Fig. 6, red thread). Secure the thread and trim. Attach one half of the clasp to the other end of the chain by opening and closing the end link as you would a jump ring. Add 12" of new thread that exits the end J at the opposite end of the base; repeat this entire step.

#### **BARBARA FALKOWITZ** and

AMY HAFTKOWYCZ, along with Barbara's daughter Laina Goodman, are co-owners of Artful Beads Studio and Workshop in Pennington, New Jersey, and run an Etsy shop: www.artful beadstudio.etsy.com. Their signature style of work often combines a love of beadweaving techniques with pressed-glass beads and other interesting findings. Contact Barbara and Amy at www.artfulbeadstudio.com and info@artfulbeadstudio.com.

**RESOURCES** Check your favorite bead retailer or contact: All materials: Artful Beads Studio and Workshop, (609) 737-1077, www.artfulbeadstudio.com, www.artful beadstudio.etsy.com.

## esse Option sos

CREATE A STYLISH BRACELET by making the following alterations to the necklace instructions:

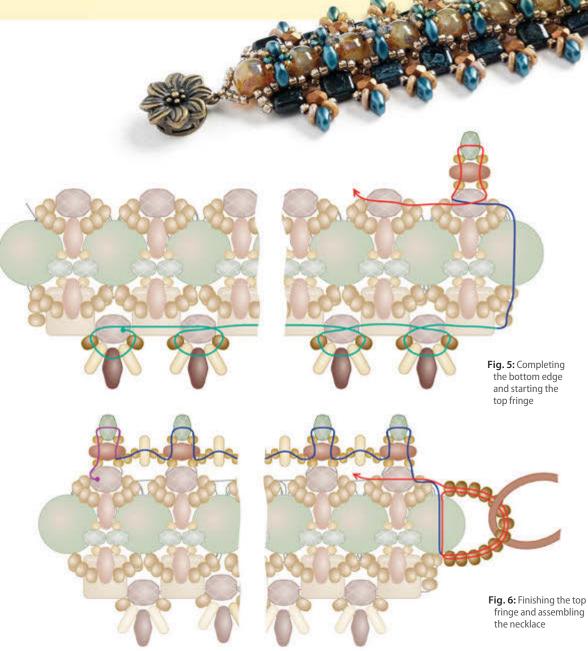
Row 1, All Units: Work only a total of 15 units and use F in place of H. Row 2, All Units: String 2B instead of 3B.

Center embellishment: After passing through the J at the end, string 3B; pass through the outside hole of the nearest F of Row 1.

Bottom edge: From the outside hole of the F at the end of the first edge, string 3B; pass through the J at the end. String 3B; pass through the outside hole of the opposite F. Instead of working the necklace's top fringe, repeat the bottom edge pattern on the second side. From the outside hole of the end F, string 3B and then pass through the end J, the first 3B strung in this step, the outside hole of the next H.

*Note:* Reinforce the picot to prevent it from flopping.

Clasp: Exit the J at one end; string 4B and one half of the clasp. Pass back through the last B added, string 3B, and pass through the J. Repeat the thread path to reinforce.



## Wild Roses Bracelet CINDY HOLSCLAW



# Weave pressed-glass rose petals into shapely beaded flowers and connect them into an enchanting chain.



1) **COMPONENT.** Use circular peyote stitch, circular right-angle weave, and fringe to form the flower components:

Round 1: Use 3' of thread to string {1F and 1C} six times; pass through all the beads again to form a tight circle, leaving a 5" tail. Pass through the first 1F/1C strung (Fig. 1, blue thread).

Round 2: String 2A, 1C, and 2A and pass through the next C of Round 1; repeat five times and pass through the next F of Round 1 (Fig. 1, red thread). *Note*: All illustrations show the back of the component, except Fig. 5.

Round 3: String 1E from front to back, 3A, and 1E from back to front; pass through the last F exited and the next 1C/1F of Round 1 (Fig. 2, pink thread). Note: All of the remaining E added in this round and in Round 8 are strung front to back; the front of the petal is the concave side. String 1E (front to back) and 3A, then pass back through the previous E, the last F exited, and the next 1C/1F of Round 1 (Fig. 2, green thread); repeat three times (Fig. 2, blue thread). Pass back through the

second E of this round (front to back).
String 3A; pass back through the last E added (back to front) and through the last F exited. Weave through beads to exit the 3A just added (Fig. 2, red thread).

Round 4: Place the rivoli into the center of the beadwork facedown so that the front of the rivoli touches Round 1. String 1C and pass through the next 3A of Round 3; repeat five times. Step up through the first C of this round (Fig. 3, orange thread).

Round 5: String 2A and pass through the next C of Round 4; repeat five times. Step up through the first 2A of this round (Fig. 3, pink thread).

Round 6: String 3A, skip the next 2A of Round 5, and pass through the following 2A of Round 5; repeat twice. Step up through the first 2A of this round (Fig. 3, green thread).

Round 7: String 1B and pass through the middle A of the next 3A set of Round 6; repeat twice. Pass through the 3B just added (Fig. 3, blue thread). Weave through beads to exit from a 3A set of Round 3 (Fig. 3, red thread).

**TECHNIQUES** 

circular peyote stitch

circular right-angle weave and flat rightangle weave variation

fringe

PROJECT LEVEL **000** 

**MATERIALS** 

5 g metallic purple gold iris size 15° Japanese seed beads (A)

1 g light peach permanent-finish galvanized size 15° Japanese seed beads (B)

3 g light peach permanent-finish galvanized size 11° Japanese seed beads (C)

6 foil-back crystal paradise shine 8mm crystal rivolis (D)

72 matte metallic silver 7×8mm pressedglass rose petal beads (E)

58 silver 3mm crystal pearl rounds (F)

1 sterling silver 10×15mm 2-strand magnetic tube clasp

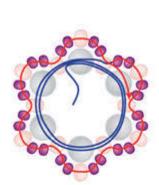
Crystal 6 lb FireLine braided beading thread

TOOLS Scissors

Size 12 beading needle

FINISHED SIZE

7"



**Fig. 1:** Stitching Rounds 1 and 2 of the component

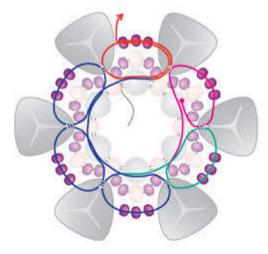


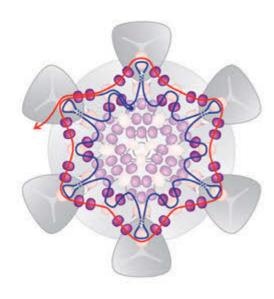
Fig. 2: Forming Round 3 of the component



Fig. 3: Completing Rounds 4–7 of the component

#### artist's tips

- > Rose petal beads are two-sided; the front sides have a concave dimple in the middle. Check to make sure that these beads are picked up through the correct side when stitching them into each component.
- > Some rose petal beads have different colors on each side, and sometimes a color can be on either the front or the back of the petal. If your rose petal beads have this feature, sort and choose the desired color prior to weaving them into this project.
- **>** For a more dimensional look, use one color of rose petal beads for the first layer and a different color for the second layer.
- **>** Use firm tension when adding the second layer of petals so that they sit snugly against the first layer.



**Fig. 4:** Working Rounds 8 and 9 of the component



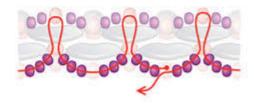


Fig. 5: Stitching Round 10 of the component

Round 8: String 1A, 1C, and 1A; pass through the following A of Round 3. String 1C, 1E (front to back), and 1C; pass back through the 1E/1C just strung to form a fringe. Skip the next A of Round 3 and pass through the following A of Round 3. Repeat from the beginning of this round five times. Step up through the first 1A/1C of this round (Fig. 4, blue thread).

Round 9: String 2A and pass through the next C of Round 8; repeat eleven times (Fig. 4, red thread). Pass through the next 2A/1C.

Round 10: Turn the component on its edge with the rivoli faceup. String 3A and 1C; pass up through the next E (back to front) of Round 3 and the next C of Round 1. Pass back down through the last E exited (front to back) and the C just added. String 3A;

pass through the following C of Round 8. Repeat from the beginning of this round five times (Fig. 5). Secure and trim the tail thread; don't trim the working thread. Set the component aside.

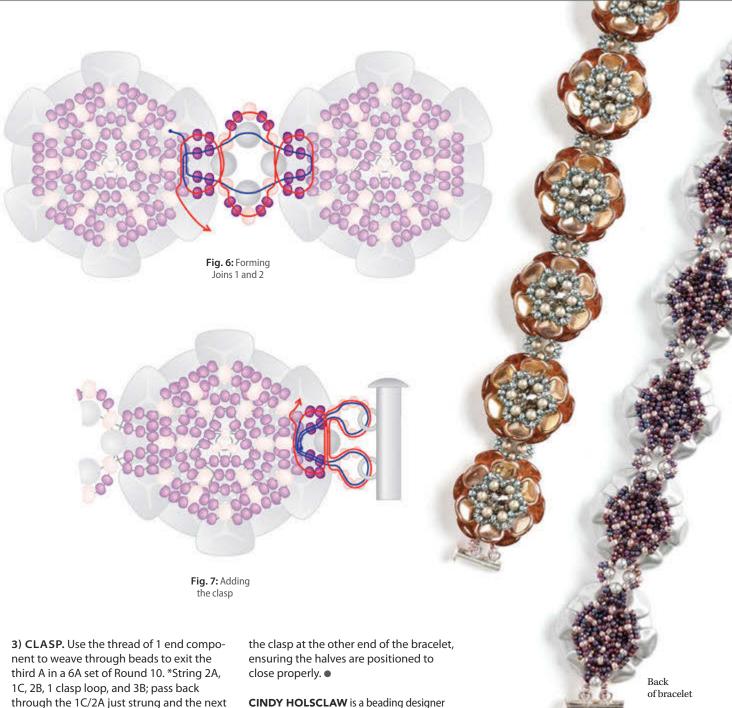
Repeat this entire step five times for a total of 6 components.

**2) ASSEMBLY.** Use a variation of right-angle weave to join the components:

Join 1: Use the working thread of 1 component to pass through the next 4A of Round 10. String 2A, 1C, 1F, 1C, and 2A; pass through the mirror 2A of the last 2A exited on a second component. String 2A, 1C, 1F, 1C, and 2A; pass through the last 2A exited on the first component and the next A (Fig. 6, blue thread).

Join 2: String 2A and 1F; pass back through the last C added in Join 1. String 2A, 1C, and 2A; pass back through the third C added in Join 1. String 1F and 2A; pass through the nearest middle 4A of Round 10 of the second component. String 2A; pass through the last F added in this join and back through the second C added in Join 1. String 2A, 1C, and 2A; pass back through the first C added in Join 1 and through the first F of this join. String 2A; pass through the nearest middle 4B of Round 10 on the first component (Fig. 6, red thread). Secure the thread and trim.

Repeat this entire step four times to connect all 6 components, but don't trim the threads of the 2 end components.



3) CLASP. Use the thread of 1 end component to weave through beads to exit the third A in a 6A set of Round 10. \*String 2A, 1C, 2B, 1 clasp loop, and 3B; pass back through the 1C/2A just strung and the next 2A of Round 10. Repeat from \*, connecting to the second clasp loop and passing back through the next 3A of Round 10 (Fig. 7, blue thread). String 2A and 1F; pass through the 1C/3B/clasp loop/2B of the second clasp loop connection, back through the C and the F, through the 1C/2B/clasp loop/3B of the first clasp loop connection, back through the C, and through the F. String 2A; pass through the middle 4A of the nearest 6A set of Round 10. Secure the thread and trim (Fig. 7, red thread). Repeat this entire step to add the second half of

**CINDY HOLSCLAW** is a beading designer and a national teacher who specializes in beadwork inspired by science, geometry, and the natural world. As a trained biochemist, Cindy's background in science shapes her approach to her designs, and she loves incorporating geometric and chemical structures into her beadwork. Visit www.bit.ly/make-beaded-beads for Cindy's on-demand webinar *How to Make Beaded Beads* and www.bit.ly/stitch-praw for her on-demand webinar *How to Stitch Prismatic Right-Angle Weave*. Visit Cindy's website at www.beadorigami.com.

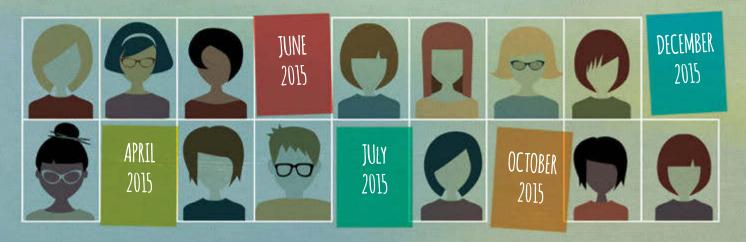
**RESOURCES** Check your favorite bead retailer or contact: Swarovski crystal rivolis and crystal pearls: Dreamtime Creations, (417) 678-5748, www.dreamtimecreations.com. Rose petal beads: Bello Modo, (360) 357-3443, www.bellomodo.com. Japanese seed beads and all other materials: Out On A Whim, (800) 232-3111, www.whimbeads.com.

45



## EVERY MONTH IN 2015, BEADING DAILY IS CELEBRATING A DIFFERENT BEAD ARTIST.

Each artist has been chosen for outstanding work in beadweaving, mixed media, bead embroidery, bead crochet, or another bead technique that we know you'll love.



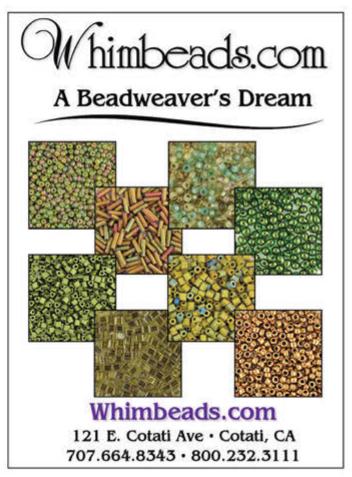
When we put together the line-up, we made sure to include artists you know-top designers whom you've taken classes with and whose books are on your shelf-but we also included some fresh, new faces that will be on the tip of every beader's tongue very soon!

# Beading Daily









# Fire and Ice Earrings Monica Corsaro



**TECHNIQUES** circular peyote stitch netting

#### **PROJECT LEVEL 00**0

#### **MATERIALS**

- 5 g starlight galvanized permanent-finish size 15° Japanese seed beads (A)
- 3 g starlight galvanized permanent-finish size 11° Japanese seed beads (B)
- 24 air blue opal 3mm crystal bicones (C)
- 28 crystal astral pink 4mm crystal bicones (D)
- 28 aquamarine opal AB 4mm fire-polished rounds (E)
- 2 crystal astral pink 5×10mm crystal navettes in gold-color metal settings (F)
- 1 pair of gold-filled 14k 22×17mm ear wires White size B nylon beading thread

**TOOLS** Scissors Size 11 or 12 beading needles

**FINISHED SIZE** 21/8

1) CIRCLE. Stitch the earring's outer circle: Round 1: Use 6' of thread to string {3A and 1B) fourteen times, leaving an 18" tail; pass through the beads again to form a circle. Use the working and tail threads to tie a knot. Pass through the first 3A/1B strung (Fig. 1, green thread).

Round 2: String 1A, 1E, and 1B; pass back through the E just added. String 1A; pass through the next B of Round 1. Repeat from the beginning of this round thirteen times. Step up through the first B added in this round (Fig. 1, blue thread).

Round 3: String 1A, 1D, and 1A; pass through the next B of Round 2. String 1B, 1D, and 1B; pass through the following B of Round 2. Repeat from the beginning of this round six times (Fig. 1, red thread).

Round 4: String 4A; pass through the nearest B of Round 1. String 4A; pass through the following B of Round 2 (Fig. 2, blue thread). Repeat from the beginning of this round thirteen times to frame each E of Round 2 (Fig. 2, red thread).

Round 5: Turn the beadwork over so the front is facedown. Repeat Round 4, this time framing the back side of each E of Round 2. Weave through beads to exit from the B of Round 1 next to the tail thread. Set the working thread aside.





2) CENTER. Stitch the earring's center:
Stitch 1: Turn the beadwork over so the front is faceup. Add a needle to the tail thread.
String 7A, 1F (faceup), and 7A; skip 3A/1B/3A of Round 1 and pass through the next B of Round 1. Weave through beads to exit from the fifth B from the last B exited (Fig. 3, blue thread).

Stitch 2: String 7A; pass through the second (bottom) hole of the F in Stitch 1. String 7A; skip 3A/1B/3A of Round 1 and pass through the following B of Round 1. Weave through beads to exit from the first set of 7A (upper-left strand) added in Stitch 1 (Fig. 3, red thread).

Stitch 3: String 1C; pass down through the top 4A of the lower-left strand of Stitch 2 (Fig. 4, orange thread).

Stitch 4: String 1A, 1C, and 1A; pass back through the nearest B of Round 1 (between the bottom 2 strands of 7A) (Fig. 4, green thread).

Stitch 5: String 1A, 1C, and 1A; pass up through the top 4A of the lower-right strand of Stitch 2 (Fig. 4, blue thread).

**Stitch 6:** String 1C; pass up through the bottom 4A of the upper-right strand of Stitch 1.

Stitch 7: String 1A, 1C, and 1A; pass back through the nearest B of Round 1 (between the top 2 strands of 7A).

**Stitch 8:** String 1A, 1C, and 1A; pass down through the bottom 4A of the upper-left strand of Stitch 1 (Fig. 4, red thread).

Stitch 9: String 4A; pass down through the top 4A of the lower-left strand of Stitch 2, then weave through beads to exit up through the top 4A of the lower-right strand of Stitch 2 (Fig. 5, blue thread).

Stitch 10: String 4A; pass up through the bottom 4A of the upper-right strand of Stitch 1, then weave through beads to exit down through the second 1A/1C/1A set added in Stitch 8 (upper-left set) (Fig. 5, red thread).

Stitch 11: String 1C and 2A; pass down through the 4A of Stitch 9 (Fig. 6, orange thread). String 2A and 1C; pass down through the lower-left 1A/1C/1A set of Stitch 4 and weave through beads to exit up through the lower-right 1A/1C/1A set of Stitch 5 (Fig. 6, green thread). String 1C and 2A; pass up through the 4A of Stitch 10 (Fig. 6, blue thread). String 2A and 1C; pass up through the upper-right 1A/1C/1A set of Stitch 7. Weave through beads, forming a turnaround as necessary, to exit up through the bottom A of the upper-left 1A/1C/1A set of Stitch 8 (Fig. 6, red thread).

Stitch 12: String 1A, 1C, and 1A; pass down through the 8A along the right side of the F (Fig. 7, purple thread).

Stitch 13: String 1A, 1C, and 1A; pass down through the lower-left 1A/1C/1A set of Stitch 4, pass through the next B, and pass up through the lower-right 1A/1C/1A set of Stitch 5 (Fig. 7, orange thread).

Stitch 14: String 1A; pass back through the C of Stitch 13. String 1A; pass up through the 8A along the left side of the F (Fig. 7, green thread).

Stitch 15: String 1A and pass back up through the C of Stitch 12 (directly above the F) (Fig. 7, blue thread).

Stitch 16: String 1A; pass up through the upper-right 1A/1C/1A set of Stitch 7 and weave through beads to exit down through the 10A along the left side of the F (Fig. 7, red thread).

Stitch 17: String 2A; pass up through the 10A along the right side of the F (Fig. 8, blue thread; other center beads not shown for clarity).

Stitch 18: String 2A; pass down through the 10A along the left side of the F (Fig. 8, red thread). Weave through all 24A surrounding the F again to reinforce. Secure and trim this tail thread.

3) LOOP. Add a needle to the original working thread and weave through beads to exit from the 1A/1D/1A set of Round 3 that sits directly above the center. String 5B and pass through the last 1A/1D/1A set exited to form

reinforce. Secure the thread and trim. Add 1 ear wire to the loop just formed by opening and closing the ear-wire loop as you would a jump ring, ensuring the navette faces forward when worn.

4) Repeat Steps 1–3 for a second earring. •

MONICA CORSARO started beading in 2007; in 2010, she turned her passion into her profession by creating Mocò Jewels. She adores working with seed beads and Swarovski crystals because they allow her to create highly precise designs. You can find Monica online at www.facebook.com/MocoJewels.

**RESOURCES** Check your favorite bead retailer or contact: Seed beads, bicones, and fire-polished rounds: Out On A Whim, (800) 232-3111, www.whimbeads.com. Swarovski navettes: Sew On Crystals, (401) 474-8715, www.sewoncrystals.com. Ear wires: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Miyuki beading thread: Caravan Beads, (800) 230-8941,

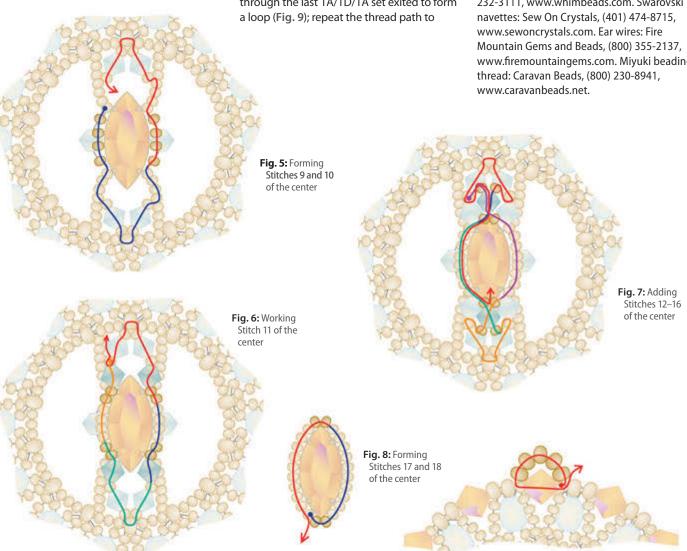


Fig. 9: Adding the loop

## Paragon Cuff MICHELLE HEIM

Make this stunning embellished rightangle-weave cuff with three styles of shaped beads that are sure to please.





#### **TECHNIQUES**

right-angle weave variation netting

#### **PROJECT LEVEL 00**0

#### **MATERIALS**

- 5 g matte silver-lined dark amethyst size 11° seed beads (A)
- 9 g metallic copper/bronze/amber mix 3.8×1mm O beads (B)
- 4 g pastel olive 5×2.5mm 2-hole SuperDuos (C) 57 olive Picasso 6×3mm 2-hole bricks (D)
- 80 light turquoise 2.5×1.5mm crystal rondelles (E)
- 1 gunmetal 16×10mm 2-strand tube clasp Crystal 6 lb FireLine braided beading thread

TOOLS Scissors Size 11 beading needle

FINISHED SIZE 63/4"

1) BASE. Use a variation of right-angle weave and netting to form the bracelet base: Row 1, Unit 1: Use 6' of thread to string 1D, 1B, 1A, 1B, 1D, 1B, 1C, 1B, 1D, 1B, 1A, 1B, 1D, 1B, 1A, and 1B, leaving a 5" talk page.

1B, 1A, and 1B, leaving a 5" tail; pass through the beads again (first holes when necessary) to form a tight circle. Weave through beads (first holes when necessary) to exit from the third D added; pass through the second hole of the current D (Fig. 1, blue thread). *Note*: For this and subsequent units of the base, weave through the first holes of beads (when necessary) to exit the unit.

Row 1, Unit 2: String 1B, 1C, 1B, 1D, 1B, 1C, 1B, 1D, 1B, 1A, 1B, 1D, 1B, 1A, and 1B; pass through the last D (second hole) exited in the previous unit. Weave through beads to exit from the second D just added; pass through the second hole of the current D (Fig. 1, red thread).

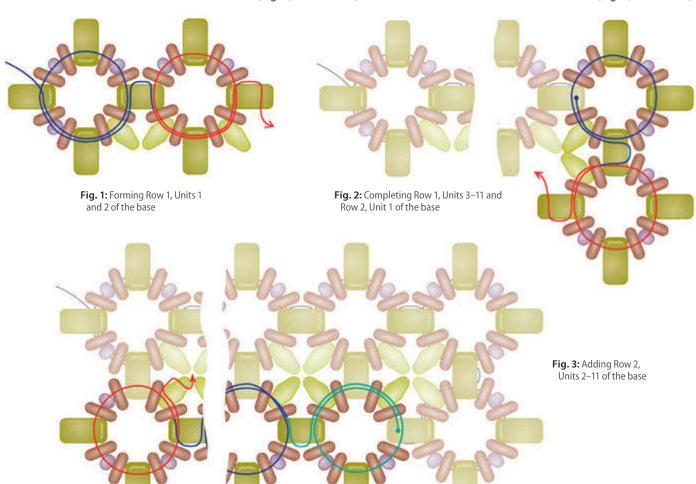
Row 1, Units 3–11: Repeat Row 1, Unit 2 nine times. In Unit 11, weave through beads to exit from the first D added; pass through the second hole of the current D (Fig. 2, blue thread).

Row 2, Unit 1: String 1B, 1C, 1B, 1D, 1B, 1A, 1B, 1D, 1B, 1A, 1B, 1D, 1B, 1A, and 1B; pass through the last D (second hole) exited in the previous row. Weave through beads to exit from the first D just added; pass through the second hole of the current D (Fig. 2, red thread).

Row 2, Unit 2: String 1B, 1C, and 1B; pass through the bottom D (second hole) of the next Row 1 unit. String 1B, 1C, 1B, 1D, 1B, 1A, 1B, 1D, 1B, 1A, and 1B; pass through the last D (second hole) exited in the previous Row 2 unit. Weave through beads to exit from the first D just added; pass through the second hole of the current D (Fig. 3, green thread).

Row 2, Units 3–10: Repeat Row 2, Unit 2 eight times (Fig. 3, blue thread).

Row 2, Unit 11: String 1B, 1C, and 1B; pass through the bottom D (second hole) of the next Row 1 unit. String 1B, 1A, 1B, 1D, 1B, 1A, 1B, 1D, 1B, 1A, 1B, 1D, 1B, 1A, and 1B; pass through the last D (second hole) exited in the previous Row 2 unit. Pass through the first 1B/1C of this unit; pass through the second hole of the current C (Fig. 3, red thread).



#### artist's tips

- > Consider keeping your tube clasp closed while attaching it to the cuff since it's very easy to get the halves flipped around.
- > The holes of the crystal rondelles can be very sharp. To avoid cutting your thread on them, pull the thread snug after passing through a seed bead or O bead, rather than after exiting a rondelle. If you must tighten your thread after stitching through a rondelle, pull the thread straight out, not against the edge of the rondelle's hole.
- 2) CENTER EMBELLISHMENT. String 1E and pass through the second hole of the nearest C; repeat three times to connect the 4 adjacent C. Weave through beads to exit the second hole of 1C in the next 4C set at the center of the base. Repeat from the beginning of this step nine times (Fig. 4, blue thread). Weave through beads to exit from the bottom D (first hole) of Row 2, Unit 1. String 2A; pass through the second hole of the current D (Fig. 4, red thread).
- 3) EDGES. Form the edges of the bracelet:
  Bottom pass 1: String 1A, 1E, 1B, 1C, 1B, 1E, and 1A, then pass through the bottom D (second hole) of the next Row 2 unit; repeat nine times (Fig. 5, blue thread).
  String 2A; pass through the first hole of the current D and the following 1B/1A/1B of the same unit (Fig. 5, red thread).
- Bottom pass 2: Note: The C added in the previous pass will flip in toward the base in this pass. String 1B and pass through the second hole of the nearest C added in Bottom pass 1, then string 1B and pass through the nearest 1B/1A/1B/1D (first hole)/1B/1A/1B of the next unit in the current row; repeat nine times (Fig. 6, blue thread). Weave through beads to exit from the first hole of the top D in Row 1, Unit 11, then work a turnaround in order to exit toward the end of the bracelet. String 2A; pass through the second hole of the current D (Fig. 6, red thread).
- **Top pass 1:** Repeat Bottom pass 1, this time working along the top D in each unit of Row 1.

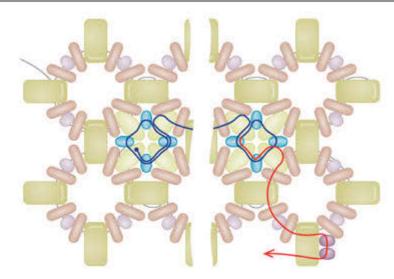


Fig. 4: Forming the center embellishment

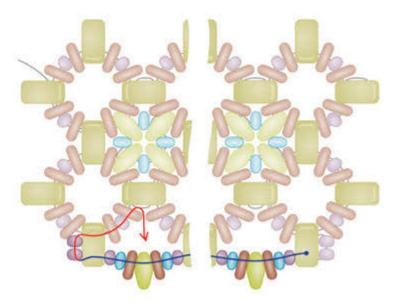


Fig. 5: Adding Bottom pass 1

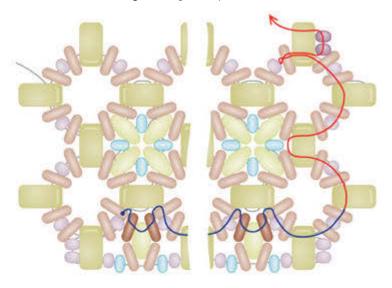


Fig. 6: Stitching Bottom pass 2



Top pass 2: Repeat Bottom pass 2, but after finishing the final repeat, pass through the nearest Row 1 end 1D (first hole)/1B/1A/1B. String 1B, 1C, and 1B; pass through the next 1B/1A/1B/1D (first hole) of Row 2 at the end of the bracelet. String 2A; pass through the second hole of the current D (Fig. 7).

4) CLASP. String 2A and 1 loop of one half of the clasp; pass back through the second A just added. String 1A and 1B; pass through the second hole of the last C added in Top pass 2 (Fig. 8, green thread). String 1B, 2A,

and the second clasp loop; pass back through the second A just added. String 1A; pass through the second hole of the end D of Row 1, Unit 11 (Fig. 8, blue thread). String 2A; pass through the first hole of the current D. Weave through beads to exit from the first hole of the end D of Row 2, Unit 1 (Fig. 8, red thread). Repeat the thread path to reinforce. Secure the thread and trim. Repeat this entire step using the tail thread at the other end of the bracelet to add the second half of the clasp, taking care that the two halves connect properly when closed. ●

MICHELLE HEIM began her beading obsession on a whim in 2003 after not being creative most of her life. She has co-owned Beadalotta in Fond du Lac, Wisconsin, with her mom since 2005. Contact Michelle at michelle@beadalotta.com or at www.facebook.com/beadalotta.

**RESOURCES** Check your favorite bead retailer or contact: Chinese crystal rondelles, Miyuki seed beads, and all other materials: Beadalotta, (920) 322-1885, www.beadalotta.com.

## Boardwalk Necklace ALICE KHARON



TECHNIQUES ladder stitch square stitch right-angle weave

PROJECT LEVEL ©00

#### MATERIALS

- 1 g metallic golden bronze size 15° seed beads (A)
- 5 g metallic golden bronze size 11° seed beads (B)
- 1 g metallic golden bronze 3mm bugle beads (C)
- 46 turquoise Picasso 5mm 2-hole Tilas (D)
- 2 coral 4mm pearl rounds (E)
- 22 coral 5mm pearl rounds (F)
- 1 copper 10mm decorative toggle clasp Smoke 6 lb FireLine braided beading thread

TOOLS Scissors Size 11 beading needle

FINISHED SIZE 161/2"

#### artist's tips

- ➤ Use medium tension to keep the finished work flexible.
- **>** Waxing the thread will help the beads slide on easily and reduce damage and fraying.

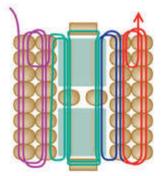


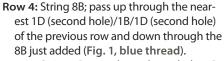
Fig. 1: Stitching Rows 1–5



1) **BAND.** Use ladder stitch, square stitch, and right-angle weave to form the necklace band:

Rows 1 and 2: Use 6' of thread to string 16B; pass through the beads again and arrange the beads into 2 rows of 8B, leaving a 6" tail. Pass down through the first 2 beads strung and pass up through the last 2 beads strung (Fig. 1, purple thread).

Row 3: String 1D, 1B, and 1D; pass up through the previous row and down through the last 1D (first hole)/1B/1D (first hole) added. String 1C; pass up through the second hole of the current D. String 1B; pass up through the second hole of the first D added. String 1C; pass down through the first hole of the current D. Weave through beads to exit up through the second hole of the first D added (Fig. 1, green thread).



Row 5: String 8B; pass down through the 8B of the previous row and up through the 8B just added. Pass down through the top 2B of the previous row and up through the last 2B of this row (Fig. 1, red thread).

Row 6: String 15B; pass up through the last 8B of the previous row and the first 11B just added (Fig. 2, purple thread). String 3A, 1F, and 3A; pass down through the last 8B exited and through the next 12B (Fig. 2, green thread). String 3A; pass back through the last F added. String 3A; pass up through the 8B of the previous row and through the first 11B of this row (Fig. 2, blue thread).

Row 7: Repeat Row 5 (Fig. 2, red thread). Rows 8–115: Repeat Rows 3–7 twenty-one times, then repeat Rows 3–5 again.

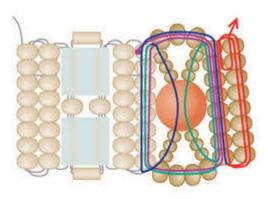


Fig. 2: Working Rows 6 and 7



2) CLASP. String 1B, 1E, 2B, and the clasp ring; pass back through the last 2B/1E strung. String 2B; pass up through the last 4B of the previous row. Repeat the thread path to reinforce (Fig. 3). Secure the thread and trim. Add a needle to the tail thread and repeat from the beginning of this step on the other end of the necklace, this time adding 3B instead of 2B before stringing the clasp bar.

**ALICE KHARON** lives in Chicago, Illinois, with her husband and their cat. She specializes in creating wearable jewelry designs, and she teaches beading classes at Chicago Jewelry School. You can contact Alice via email at alice.kharon@yahoo.com.

**RESOURCES** Check your favorite bead retailer or contact: Seed beads and Tilas: Bodacious Beads, (847) 699-7959, www.bodaciousbeadschicago.com. Bugle beads and clasp: Studio Beads, (847) 607-8702, www.studiobeads.com. Swarovski crystal pearls: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. FireLine beading thread: Studio Beads, (847) 607-8702, www.studiobeads.com.

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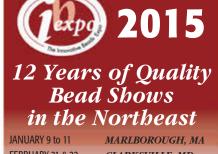
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BEADWORK









**FEBRUARY 21 & 22** CLARKSVILLE, MD FEBRUARY 28 & March 1 CROMWELL, CT MARCH 7 & 8 FISHKILL, NY MARCH 14 & 15 NIAGARA FALLS, NY MARCH 28 & 29 EDISON, NJ **APRIL 18 & 19** GAMBRILLS, MD APRIL 24 & 25 (Fri & Sat) ROCHESTER, NY MAY 8 to 10 MARLBOROUGH, MA MAY 16 & 17 ALLENTOWN, PA IIINF 13 & 14 DOYLESTOWN, PA JUNE 20 & 21 NEWARK, DE JUNE 27 & 28 ISLANDIA, NY JULY 11 & 12 EDISON, NJ JULY 18 & 19 CLARKSVILLE, MD JULY 25 & 26 FISHKILL, NY AUGUST 1 & 2 CONCORD, NH SEPTEMBER 18 to 20 MARLBOROUGH, MA SEPTEMBER 26 & 27 FREDERICKSBURG, VA OCTOBER 3 & 4 ROCHESTER, NY **OCTOBER 10 & 11** EDISON, NJ **OCTOBER 17 & 18** CLARKSVILLE, MD **OCTOBER 24 & 25** ALBANY, NY NOVEMBER 6 to 8 MARLBOROUGH, MA NOVEMBER 14 & 15 ISLANDIA, NY NOVEMBER 21 & 22 READING, PA (Previously Berks Bead Bazaar)

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# Fiesta Bracelet RAE BURNS These petite circle components, with playfully colored "Fiesta" pearls, stitch up quickly for an everyday bracelet. KITS AVAILABLE FOR THIS PROJECT AT www.bit.ly/ fiesta-bracelet Main

TECHNIQUES circular peyote stitch circular herringbone stitch

PROJECT LEVEL ©00

**MATERIALS** 

1 g silver size 15° seed beads (A)

1 g green turquoise size 15° seed beads (B)

2 g silver size 11° seed beads (C)

1 g turquoise size 11° seed beads (D)

1 g matte jet 3.8×1mm O beads (E)

1 g jet 3.8×1mm O beads (F)

2 g jade AB 3.8×1mm O beads (G)

16 opaque coral 2mm pearl rounds (H)

16 metallic purple 2mm pearl rounds (J)

32 opaque lilac 3mm pearl rounds (K)

32 opaque spring green 3mm pearl rounds (L)

32 jet 4mm pearl rounds (M)

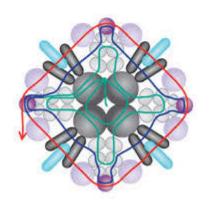
1 silver-plated 5×13mm lobster clasp

1 silver-plated 6mm split ring

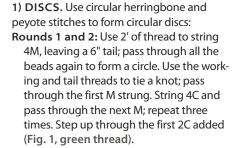
Smoke 6 lb FireLine braided beading thread

TOOLS Scissors Size 12 beading needle

FINISHED SIZE 71/2"



**Fig. 1:** Stitching Rounds 1–4 of a disc

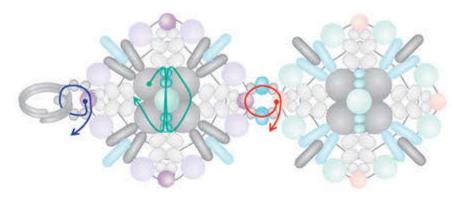


Round 3: String 1A, 1J, and 1A; pass down through the next C of Round 2. String 2F; skip the nearest 1C/1M/1C of Rounds 1 and 2 and pass up through the next C of Round 2. Repeat from the beginning of this round three times. Step up through the first 1A/1J of this round (Fig. 1, blue thread).

Round 4: String 1K; pass through the next F of Round 3. String 1G; pass through the next F of Round 3. String 1K; pass through the next J of Round 3. Repeat from the beginning of this round three times (Fig. 1, red thread). Remove the needle; don't trim the thread.

Center: Add a needle to the tail thread and string 2B, 1L, and 2B; pass through the M of Round 1 diagonal from the last M exited. Pass through the next M of Round 1, the 2B/1L/2B just added, and back through the M of Round 1 diagonal from the last M exited (Fig. 2, green thread). Secure and trim the tail thread; don't trim the working thread.

Repeat this entire step three times for a total of 4 purple discs. Repeat this entire step four times, substituting H for J, L for K, G for F, and E for G, for a total of 4 green discs.



**Fig. 2:** Adding the center of a disc, connecting the split ring, and joining the discs



2) ASSEMBLY. Connect the split ring, join the discs, and add the lobster clasp: Split ring: Add a needle to the working thread of 1 purple disc and string 3A, the split ring, and 4A; pass through the last J exited (Fig. 2, blue thread). Repeat the thread path several times to reinforce. Secure the thread and trim.

Join: Add a needle to the working thread of 1 green disc and string 1A, 1D, and 1A; pass through the J of the first purple disc that's opposite the split ring. String 1A, 1D, and 1A; pass through the last H exited (Fig. 2, red thread). Repeat the thread path several times to reinforce. Secure the thread and trim. Join all of the discs in the same manner, alternating colors, but don't trim the thread of the final green disc. Note: When the discs are joined, all center embellishments should be oriented vertically.



Clasp: Weave through beads of the final green disc to exit from the end H. String 4A, the clasp, and 4A; pass through the last H exited (Fig. 3). Repeat the thread path several times to reinforce. Secure the thread and trim. ●

**RAE BURNS** owns the wholesale and retail bead business The Hole Bead Shoppe. She sells kits for her designs in the store and on their website. Contact The Hole Bead Shoppe staff at theholebeadshop@aol.com or www.thehole beadshoppe.com.

**RESOURCES** Check your favorite bead retailer or contact: Fiesta pearls, all other materials, and kits: The Hole Bead Shoppe, (918) 338-2444, www.theholebeadshoppe .com. Kits: Beading Daily Shop, www.bit.ly .fiesta-bracelet-kit.









To get your Free 1-month access, see the instructions below.



## Delicate Details Bracelet KELLY WIESE



Kelly Wiese is well-known for her romantic style of beadwork and love of vintage-inspired designs. In this exclusive excerpt from her newest DVD and video workshop, she uses simple netting and peyote techniques to create strips of crystal bezels that are joined into a sparkling cuff.

#### **MATERIALS**

12 g bronze size 15° Japanese seed beads (A)

4 g metallic purple size 15° Japanese seed beads (B)

3 g bronze size 11° cylinder seed beads (C)

6 g bronze size 11° Japanese seed beads (D)

144 peridot 3mm bicone crystals (E)

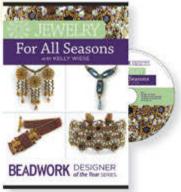
4 peridot 4mm bicone crystals (F)

22 purple velvet ss29 (about 6mm) chaton crystals (G) (Swarovski #1088)

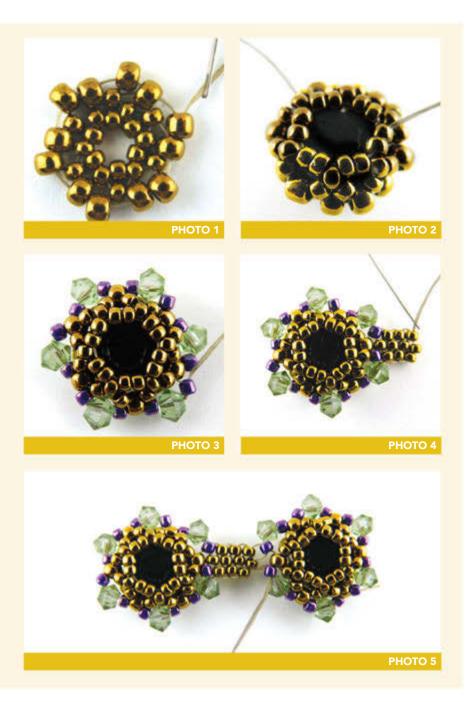
2 bronze 6mm fire-polish rounds for clasp (H)







To follow along with Kelly as she makes this romantic design bead by bead in her *Delicate Details Bracelet* video download, visit www.bit.ly/delicate-details-video, or view it along with three other timeless designs in her *Jewelry for All Seasons* DVD at www.bit.ly/jewelry-for-all-seasons-dvd.



#### **CHATON BEZEL**

ROW 1—Use 3' of thread to string 12A, leaving a 4" tail. Pass through all 12A again and also forward through the 1st A again.

ROW 2—Work a row of peyote stitch with 6A. After you add the last bead of the row, go through the 1st A added in this row for the step up.

ROWS 3-4—Work 2 rows of peyote stitch with 6D in each row. Make sure to do the step up at the end of each row (**Photo 1**).

ROW 5—String 3A and pass through the next bead from the last row; repeat 5 times for a total of 6 sets. After adding the last set of 3A, also go through the 1st 2A of the 1st 3A added in this row.

ROW 6—String 2A and pass through the middle (2nd) bead of the next set of 3A from the last row; repeat for a total of 6 times. Insert 1G into the bezel, right side facing up, then go back through all 6 sets of 2A to reinforce the row (**Photo 2**).

ROW 7—Weave the thread down and come out of a D added in row 4. String 1B, 1E, and 1B and go through the next D from row 4; repeat 5 times for a total of 6 sets. Go through the 1st 1B, 1E, and 1B for the step up (**Photo 3**).

Repeat this entire step 21 times for a total of 22 chaton bezels.

### PEYOTE-STITCHED CONNECTIONS

Strips of odd-count flat peyote stitch are used to connect the chaton bezels.

STEP 1—The thread should be coming out of a B from row 7 on the far side of an E. Then string 1A and go through the next B from row 7.

STEP 2—String 1A and go through the A added in Step 1. String 1A and catch the thread between the B and E and then go back through the A just added.

STEP 3—String 1A and go through the next A. Repeat until you have a total of 4A in the center row of the peyote stitch (**Photo 4**).

To connect the bezels together, the thread should be coming out of the A at the end of the peyote strip. Then pass through the B of another bezel, pass through the middle A of the strip, and pass through the next B of the other bezel (**Photo 5**). Reinforce.

Keep connecting bezels in this way to form 3 strips: There are 22 bezels on the sample bracelet that are separated into 3 strips. The side strips have 7 bezels each and the center strip has 8 bezels. If you want to make the bracelet longer or shorter, just adjust the number of bezels in the strips.

The peyote connection at the end of each strip needs to be longer to fit around the end bars. The side strips of bezels should have a total of 19A in the middle row of peyote stitch on each end. The center strip should have a total of 29A in the middle row of peyote stitch on each end.

#### **END BARS**

**BRICK STITCH ROW 1**—Use 6' of thread to work ladder stitch 4C wide.

BRICK STITCH ROW 2—Work a row of brick stitch using 2C as 1 bead (2-drop brick stitch). The row should be 5C long and 2C high (**Photo 6**).

BRICK STITCH ROWS 3–25—Work brick stitch for 23 more rows, alternating between a row 4C long and a row 5C long and making each row 1C high.

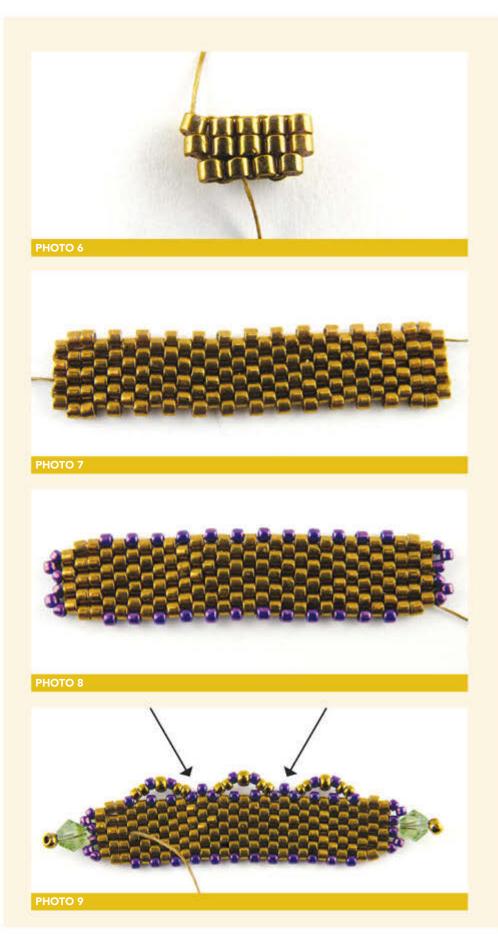
BRICK STITCH ROW 26—Work a row of brick stitch using 2C as 1 bead. The row should be 5C long and 2C high.

**BRICK STITCH ROW** 27—Work a row of brick stitch 4C long and 1C high (**Photo 7**).

#### **END BAR EMBELLISHMENTS**

ROUND 1—The thread should be coming out of a C at the end of the bar. String 3B and go down through the next C. Come up the next C, string 3B, and go down through the next C, which is the last C of the row. This will create 2 picots at the end. Weave down the side and come out of the 3rd C on the long side. String 1B and pass through the next C bead that is sticking up; repeat down the side, adding a total of 12B. Then add the picots at the end and weave over and add 12B to the 2nd long side (**Photo 8**).

ROUND 2—Weave the thread so that it is coming out of 3rd B of a picot. String 1F and 1D; pass back through the 1F and pass through the 1st B of the next picot. Weave over to the 1st B on a side. String 2A, 1B, 1D, 1B, and 2A; skip over the next 2B and pass through the next B. String 1B and pass through the next B. String 1B and pass through the next B. Repeat down the long side, adding 3 loops this way with 1B in between. At the other end, weave the thread so that it is coming out of the 3rd B of the picot. String 1F and 1D; pass back through the 1F and pass through the 1st B of the next picot (**Photo 9**).



#### PEYOTE-STITCH OVERLAP

Add a peyote-stitch overlap for the strips of bezels to slide under.

OVERLAP ROW 1—Weave the thread so that it is coming out of the 3rd bead of the 2nd row of brick stitch (this is the row done with 2-drop brick stitch) at the end of the bar. String 27A and pass through the 3rd C of the corresponding row on the other end of the bar.

OVERLAP ROW 2—Weave the thread so that it is coming back out the 3rd bead of the 2nd row going back toward the 27A. String 1A, skip over the 1st A, and pass through the next one. Repeat, adding a total of 14A.

OVERLAP ROW 3—Weave the thread so that it is coming out of one of the 1st A that are side by side at the end of the overlap. String 1A and pass through the next up A; repeat for a total of 13A.

OVERLAP ROW 4—Pass through the other end A to turn around. String 1A and pass through the next up A; repeat for a total of 13A on the other side (**Photo 10**).

#### OVERLAP EMBELLISHMENT ROW 1—

Weave the thread around in the peyote stitch and come out of the middle bead of the 2nd overlap row. String 1B, 1E, and 1B, then skip over the next 3 rows of peyote stitch and go through the middle bead of the next row (it should be a row of 3 beads). Repeat, adding a total of 6 sets of beads.

OVERLAP EMBELLISHMENT ROW 2— Pass through the 1st 1B and 1E on the overlap; string 1D and pass through the next E. Repeat 1 more time. String 1B, 1D, and 1B and pass through the next E. String 1D and pass through the next E. Repeat 1 more time (Photo 11).

#### **END CONNECTIONS**

#### SIDE STRIPS (19A IN MIDDLE ROW)—

The thread should be coming out of the end bead on the end strip. Pass 1 strip under the overlap on the end bar and then through one of the end loops on the outside edge of the bar. Fold the strip over. Line the beads up with the back side of the bezel. Pass through the 1B across from the other strip of the bezel, pass through the middle bead of the end strip, and then pass through the next 1B (**Photo 12**). Reinforce

#### CENTER STRIP (29A IN MIDDLE ROW)— Connect the center strip in the same way as the side strip.

Repeat with the other side strip on the other end bar.

CLASP BEADS—On one end bar, weave the thread so that it is coming out of the 1B that is between the 1st 2 loops on the outside edge. String 3A, 1D, 1H, and 1D. Skip the last D and pass back through the H and the next D. String 3A and pass through the 1B the thread originally exited from on the opposite side. Reinforce. Weave over to the next 1B between the other loops and repeat (**Photo 13**).





PHOTO 11









CLASP LOOPS—On the other end bar, weave the thread so that it is coming out of the 1B that is between the 1st 2 loops on the outside edge. String 3A, 1B, and enough A to fit comfortably but snugly around the clasp bead (H). Pass back through the 1B; string 3A and pass through the 1B the thread originally exited from on the opposite side. Reinforce. Weave over to the next 1B between the other loops and repeat (**Photo 14**).

#### STRIP CONNECTIONS

Weave a thread on a side strip so that it is coming out of the 1st E on the inside of the first bezel. String 1D and pass through the 3rd E of the center strip of bezels. Keep stringing 1D and passing back and forth through an E from the side bezel to a center bezel until all the crystals are connected together with a 1D on each side (**Photo 15**).

Use a working thread on the other side strip to repeat the connections.

Tie off any remaining threads.

**KELLY WIESE** loves to use size 15° seed beads and crystals in her work. She resides in Colorado with her husband, three dogs, and three cats, where she spends as much time as possible playing with beads. Kelly is the author of *A Beaded Romance* (David & Charles, 2013) and *Beaded Allure* (North Light Books, 2010), and she was a *Beadwork* Designer of the Year in 2011. Visit Kelly's website at www.beadparlor.com.

**RESOURCES** Check your favorite bead retailer or contact: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. Kits: Beading Daily Shop, www.bit.ly/delicatedetails-bracelet.

# Be inspired

Find everything you need to make more of Kelly Wiese's irresistible designs in one convenient package.

This curated collection includes Kelly's:

- Bead Stitching Vintage-Inspired Jewelry DVD
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  - Victoriana Necklace video download
    - Crystal Medallion Bracelet kit





Tessellations Collar LAURA GRAHAM

This geometric necklace combines four types of shaped beads, including SuperDuos, O beads, Khéops par Puca triangles, and Silky beads for a soft draped collar. KITS
AVAILABLE FOR
THIS PROJECT AT
www.bit.ly/
tessellationscollar



**TECHNIQUES** 

right-angle weave variation netting tubular and circular peyote stitch

**PROJECT LEVEL 00**0

**MATERIALS** 

6 g eggplant galvanized size 15° seed beads (A)

1 g marbled opaque beige-pink size 11° seed beads (B)

12 g crystal sliperit 3.8×1mm O beads (C)
15 matte gold 5×2.5mm 2-hole SuperDuos (D)

134 matte gold 6mm 2-hole Khéops par Puca triangles (E)

68 alabaster Lila gold luster 6mm 2-hole diamond Silky beads (F)

66 lilac shadow 4mm crystal bicones (G) Crystal 6 lb FireLine braided beading thread

TOOLS Scissors Size 11 or 12 beading needle

FINISHED SIZE 17½"

1) BASE. Use a variation of right-angle weave and netting to form the base of the necklace:

Unit 1: Add a needle to the center of 12' of thread, bring the ends together to form a 6' doubled thread, and add a stop bead 8" from the ends. String 1C, 1F, 1C, 1E (point first/top hole), 1A, 1B, and 1A; pass through the last E (flat end first/bottom hole) added. String 1C, 1F, 1C, 1E (point first/bottom hole), 1A, 1B, and 1A; pass through the last E (flat end first/top hole) added and the nearest C. Weave through beads to exit down through the first B added in this unit (Fig. 1, green thread). Note: Orient all F so the convex bumps are faceup.

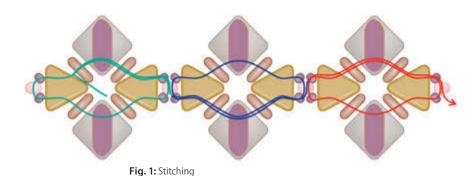
Unit 2: String 1A, 1E (flat end first/bottom hole), 1C, 1F, 1C, 1E (point first/bottom hole), 1A, 1B, and 1A; pass through the last E (flat end first/top hole) added. String 1C, 1F, and 1C; pass through the first E (point first/top hole) added in this unit. String 1A; pass through the last B exited in the previous unit. Weave through beads to exit up through the B added in this unit (Fig. 1, blue thread).

Unit 3: String 1A, 1E (flat end first/top hole), 1C, 1F, 1C, 1E (point first/top hole), 1A, 1B, and 1A; pass through the last E (flat end first/bottom hole) added. String 1C, 1F, and 1C; pass through the first E (point first/bottom hole) added in this unit. String 1A; pass through the last B exited in the previous unit. Weave through beads to exit down through the B added in this unit (Fig. 1, red thread).

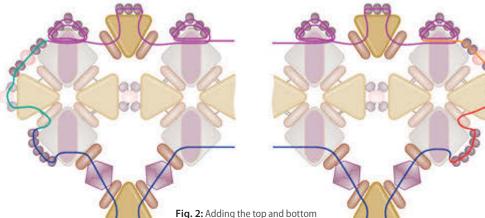
Units 4–34: Repeat Units 2 and 3 fifteen times. Repeat Unit 2 again, exiting up through the second A added in that unit.

Top embellishment: String 2A, 1B, and 2A; pass through the second (top) hole of the nearest F of Unit 34 (Fig. 2, orange thread). \*String 4A; pass through the top hole of the current F and the first 2A just added. String 1A; pass through the next 2A and the top hole of the current F. String 1C, 1E (point first/right hole), and 3A; pass through the last E (flat end first/left hole) added. String 1C; pass through the top hole of the next F. Repeat from \* thirty-two times. String 4A; pass through the top hole of the current F and the first 2A just added. String 1A; pass through the next 2A and the top hole of the current F (Fig. 2, purple thread). String 2A, 1B, and 2A; pass through the 1A/1B/1A/1E (flat end first/ bottom hole)/1C at the end of the base (Fig. 2, green thread).

Bottom embellishment: String 5A; pass through the second (bottom) hole of the nearest F of Unit 1.\*\*String 1C, 1G, 1C, 1E (point first/left hole), and 3A; pass through last E (flat end first/right hole) added. String 1C, 1G, and 1C; pass through the bottom hole of the next F. Repeat from \*\* thirty-two times (Fig. 2, blue thread). String 5A; pass through the nearest 1C/1E (point first/bottom hole)/1A of Unit 34 (Fig. 2, red thread). Don't trim the threads. Set aside.



Units 1-3 of the base



embellishments





#### **OPTION**

TO MAKE A BRACELET, COMPLETE 11 BASE
UNITS, THEN ADD THE BOTTOM EMBELLISHMENT
ALONG BOTH SIDES OF THE BASE, SUBSTITUTING
3MM BICONES FOR THE 4MM BICONES. STRING
8A AND ONE HALF OF A TOGGLE CLASP OFF THE
END R OF FACH FND UNIT

**2) CLASP BUTTON.** Use tubular peyote stitch to form the clasp button:

Round 1: Use 2' of new thread to string {1A and 1D} five times, leaving a 4" tail; pass through the beads again to form a tight circle. Use the working and tail threads to tie a knot; pass through the first A and step up through the second (outside) hole of the first D added in this round (Fig. 3, purple thread). *Note*: You will now begin stitching in the other direction.

Round 2: String 1A, 1D, and 1A and pass through the outside hole of the next D in Round 1; repeat four times. Pass through the first A of this round and step up through the second hole of the first D added in this round (Fig. 3, green thread). Note: You will now begin stitching in the other direction.

Round 3: Repeat Round 2, passing through the outside holes of the D in Round 2 (Fig. 3, blue thread).

Round 4: String 1A and pass through the outside hole of the next D in Round 3; repeat four times (Fig. 3, red thread). Repeat the thread path of this round to form a tight circle. Secure and trim the threads.

Connect: Use the working thread of the base to pass through one hole of 1D in Round 2 of the clasp button. Pass through the second hole of the current D. Pass through the B next to the last A exited on the base. Weave through beads of the end unit of the base to exit the first A exited in this connection. Pass through the first and second holes of the last D exited on the clasp button and through the last B exited in the end unit of the base (Fig. 4, green thread). Secure and trim the working thread.

3) CLASP LOOP. Remove the stop bead from the tail threads and add a needle to one of the threads. Weave through beads to exit the end B of Unit 1 of the base. String 17B; pass through the last B exited in the base and the first B just strung (Fig. 4, blue thread). String 1A and pass through the next B; repeat fifteen times (Fig. 4, red thread). Note: Keep the tension loose to prevent the loop from buckling. Repeat the thread path of this entire step to reinforce. Secure and trim both tail threads. •

**LAURA GRAHAM** started beading in 2007 after being diagnosed with lupus. Making jewelry became her way of coping with the disease, and now she is an award-winning designer and practices beadweaving therapy every day. She lives in Las Vegas with her husband, has an Etsy shop, and has started teaching her designs. You can reach her at www.desertstarcreations.etsy .com or at laura@desertstarcreations.com.

**RESOURCES** Check your favorite bead retailer or contact: Size 15° seed beads: Kandra's Beads, (805) 686-8804, www .kandrasbeads.com. Size 11° seed beads, crystal bicones, and FireLine beading thread: FusionBeads.com, (888) 781-3559. O beads, SuperDuos, and Silky beads: Aria Design Studio, www.ariadesignstudio.etsy.com. Khéops par Puca triangles: Beads of Bohemia, www.beadsofbohemia.etsy.com. Kits: Beading Daily Shop, www.bit.ly/tessellations-collar.

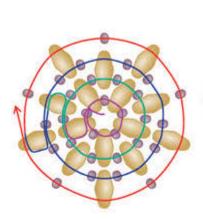
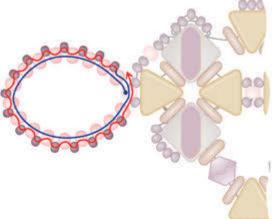
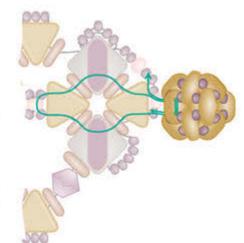


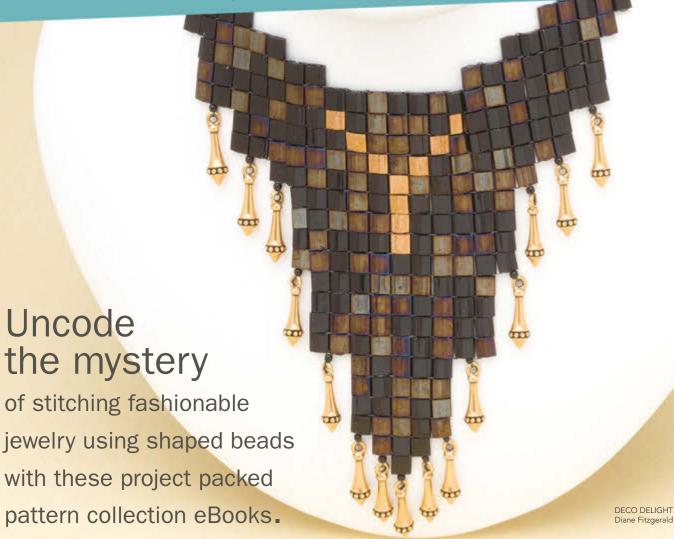
Fig. 3: Forming the clasp button

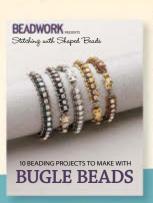


**Fig. 4:** Connecting the clasp button and adding the clasp loop



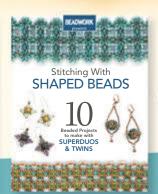
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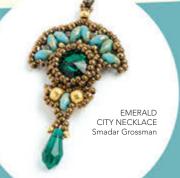
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# Ruby Lantern Earrings ORA SHAI

Square off your right-angle-weave skills using multiple seed bead colors, pearl accents, and a unique folded construction technique in these must-try earrings.

**TECHNIQUES** 

right-angle weave fringe

PROJECT LEVEL OOO

#### MATERIALS

- 1 g transparent rainbow frosted smoky topaz size 15° seed beads (A)
- 2 g matte dark taupe galvanized size 11° seed beads (B)
- 2 g frosted antiqued silver size 11° seed beads (C)
- 2 g matte soft pumpkin galvanized size 11° seed beads (D)
- 2 g matte galvanized light dusty rose size 11° seed beads (E)
- 0.5 g dark bronze size 8° Japanese seed beads (F)
- 56 bordeaux 3mm crystal pearl rounds (G) 4 night blue 6mm crystal pearl rounds (H)
- 2 dark red 8×16mm drops (J)
- 1 pair of gunmetal 16×18mm ear wires Crystal 8 lb FireLine braided beading thread

TOOLS

Scissors

Size 11 beading needle

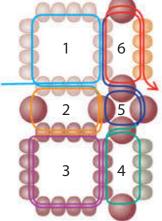
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

21/8"

- 1) BASE. Use right-angle weave to form a strip of beadwork that will be folded into a dimensional box:
- Unit 1: Use 8' of thread to string 16E, leaving a 6" tail; pass through all the beads again and the first 4E strung to form a circle (Fig. 1, turquoise thread).
- Unit 2: String 1G, 4B, and 1G; pass through the last 4E exited and the first 1G/4B just added (Fig. 1, orange thread).
- Unit 3: String 12B; pass through the last 4B exited and the 12B just added (Fig. 1, purple thread).
- Unit 4: String 1G, 4C, and 1G; pass through the last 4B exited and the first G just added (Fig. 1, green thread).
- Unit 5: String 2G; pass through the nearest G of Unit 2, the last G exited in the previous unit, the 2G added in this unit, and the nearest side 4E of Unit 1 (Fig. 1, blue thread).
- Unit 6: String 1G and 4D; pass through the last 1G/4E exited and the 1G/4D added in this unit (Fig. 1, red thread).

- **Unit 7:** String 12D; pass through the last 4D exited and the first 4D just added (Fig. 2, orange thread).
- Unit 8: String 1G and 4C; pass through the nearest side G of Unit 5, the last 4D exited, the 1G/4C just added, and the 4C of Unit 4 (Fig. 2, purple thread).
- Unit 9: String 8C; pass through the 4C of Unit 8, the 4C of Unit 4, and the 8C just added (Fig. 2, green thread).
- Units 10–21: Repeat Units 4–9 twice, referring to Fig. 2 for the color substitutions (Fig. 2, blue thread). Weave through beads to exit the bottom G of Unit 10, toward Unit 9 (Fig. 2, red thread).



**Fig. 1:** Stitching Units 1–6 of the base

#### artist's tip

To further enhance the diversity of the color palette, embellish each square with a different color of 6mm pearl.

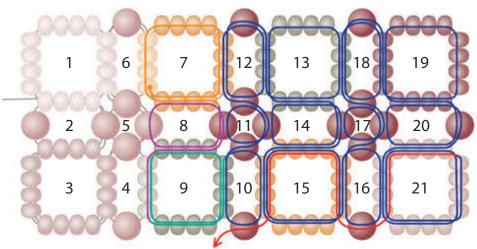


Fig. 2: Completing
Units 7–21 of the base

2) SIDE UNITS. Fold the base and use right-angle weave to close the three open sides of the box:

Side 1: Fold the right half of the beadwork up and over the left half so that Units 13–21 form the box top and Units 1-9 form the box bottom; Unit 21 will be in the lower left-hand corner when you look at the top from a bird's-eye view. Hold the beadwork in your nondominant hand so that Units 10-12 form the right edge; an unjoined edge of beads will face you. Note: Pass through the outside edge beads while joining the layers. Pass through the nearest 4C of Unit 9. String 1G; pass through the nearest 4D of Unit 15, G of Unit 10, 4C of Unit 9, and the last G added (Fig. 3, green thread). Pass through the nearest G of Unit 16. String 1G; pass through the nearest G of Unit 4, the next 2G, and the G just added (Fig. 3, blue thread). Pass through the nearest 4B of Unit 3. String 1G; pass through the nearest 4E of Unit 21, G, 4B of Unit 3, and the last G added (Fig. 3, red thread).

Side 2: Repeat Side 1, joining Unit 21 to Unit 3, Unit 20 to Unit 2, and Unit 19 to Unit 1 in the same manner.

Side 3: Repeat Side 1, joining Unit 19 to Unit 1, Unit 18 to Unit 6, and Unit 13 to Unit 7 in the same manner. *Note:* When joining Units 13 and 7, pass through the G of Unit 12 instead of stringing a new G.

#### 3) PEARL EMBELLISHMENTS. Add

1 pearl into each square of the box:

Pearl 1: Using loose tension, string 1H; pass through the bottom 4C of Unit 13, the right-side 4C of Unit 13, and the H just added (Fig. 4, blue thread). Pass through the left-side 4C of Unit 13, through the top 4C of Unit 13, and down through the last G exited (Fig. 4, red thread). Push the last H strung down between the layers of beadwork. Turn the beadwork over and repeat from the beginning of this step, passing through the last H added instead of stringing a new H and connecting to the D of Unit 7 to center the H between the layers. Weave through beads to exit down through the next corner G. Turn the beadwork over again.

Pearls 2–4: Repeat Pearl 1 three times, adding 1H to each square and connecting to the beads of each unit within each square.

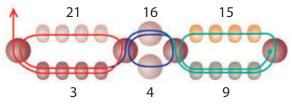
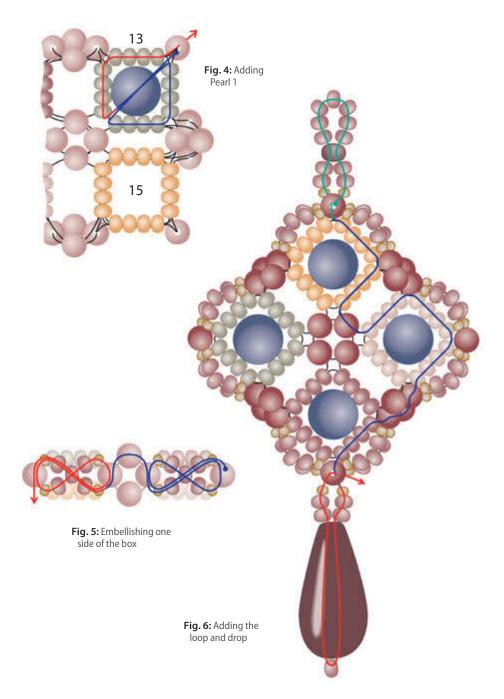


Fig. 3: Working Side 1



4) SIDE EMBELLISHMENTS. String 1A, 3B, and 1A; position the beads diagonally and pass through the next G. String 1A and 1B; pass back through the second B just added. String 1B and 1A; pass through the first G exited and the next 1A/3B/1A/3G (Fig. 5, blue thread). String 1A, 3B, and 1A; pass through the next corner G. String 1A and 1B; pass back through the second B just added. String 1B and 1A; pass through the nearest G and the next 1A/3B/1A/1G (Fig. 5, red thread). Repeat from the beginning of this step three times to embellish each side of the box.

5) FINISHING. Add a loop to the top and a drop to the bottom of the box and attach the ear wire:

Loop: String 1A, 2B, 1F, and 7B; pass back through the F. String 2B and 1A; pass through the last G exited (Fig. 6, green thread). Repeat the thread path to reinforce. Weave through beads to exit from the G on the opposite corner (Fig. 6, blue thread).

Drop: String 1A, 2B, 1J, and 1B; pass back through the J. String 2B and 1A; pass through the last G exited (Fig. 6, red thread). Repeat the thread path to reinforce. Secure and trim the threads. Add 1 ear wire to the loop by opening and closing the ear-wire loop as you would a jump ring.

6) Repeat Steps 1–5 for a second earring. If desired, exit a different G before working Step 5 to reorient the colors. ●

**ORA SHAI** lives in Jerusalem, Israel. She has enjoyed beading since about 2006.

**RESOURCES** Check your favorite bead retailer or contact: Swarovski crystal pearls, FireLine beading thread, and all other materials: FusionBeads.com, (888) 781-3559.









Bead what you love, love what you bead!





# **Treasure Awaits Bracelet**

Jennifer VanBenschoten

Get the look of ornate bezels without the work by embellishing a premade crystal cup-chain bracelet with right-angle weave and seed beads.

TECHNIQUE right-angle weave

PROJECT LEVEL ©00

#### **MATERIALS**

- 15 g antiqued brass size 11° Japanese seed beads (A)
- 1 brass DIY cup-chain bracelet kit with 16 crystal 8mm chatons in montana, topaz, amethyst, and ruby

Smoke 6 lb FireLine braided beading thread

TOOLS
Scissors
Size 12 beading needle
2 pairs of chain- or flat-nose pliers

FINISHED SIZE
7¼" (expandable to 8¾")

 BASE. Encase a premade cup-chain bracelet with a right-angle weave frame:
 Prep: Assemble the cup-chain bracelet according to the manufacturer's instructions using the pliers.

Row 1: Use 8' of thread to string 24A, leaving a 6" tail; pass through all the beads again. Use the working and tail threads to tie a knot. Pass through the first 18A strung (Fig. 1, blue thread). String 18A, then pass through the last 6A exited and the next 12A (Fig. 1, red thread); repeat fourteen times.

Row 2, Prep: Slide the row of beadwork onto the front of the bracelet, positioning each unit around a chaton. Flip the work over.

Row 2, Base: Note: The units added in this row encircle the attached chains at the ends of the bracelet and the flat sections between chatons. String 8A and pass through the last 6A exited, then weave through the next 12 beads of Row 1 to exit the 6A before the next chaton (Fig. 2, green thread); repeat sixteen times (Fig. 2, blue thread). Pass through the first 7A strung on the last unit (Fig. 2, red thread).

Row 2, Bottom: String 6A; pass through the middle 6A of the next unit of Row 2, Base. String 6A; pass through the nearest 6A set in Row 2 of the Base, the first 6A set just added, and the next 6A set in Row 2 of the Base (Fig. 3, blue thread). Repeat from the

**JENNIFER VANBENSCHOTEN** is Beading beginning of this row fifteen times. Weave through beads to exit the first 6A of Row 1 Daily's online editor. She has been making (Fig. 3, red thread). jewelry with beads as long as she can remember. Row 3, Base: Flip the work over. String 8A; She loves and craves the meditative nature of pass through the last 6A exited. Weave stitching beads together with a needle and through the next 12A of Row 1 to exit the thread. When she isn't beading, you can find her 6A before the next chaton (Fig. 4). Repeat cooking, teaching a yoga class, or paddling Row 2, Base sixteen times along the top a canoe somewhere around the Adirondacks. of the bracelet. Row 3, Top: Repeat Row 2, Bottom along **RESOURCES** Check your favorite bead the top of the bracelet. Secure the retailer or contact: DIY chaton bracelet: threads and trim. Sew On Crystals, (401) 474-8715, www .sewoncrystals.com. Japanese seed beads and all other materials: Out On A Whim, (800) 232-3111, www.whimbeads.com. of bracelet Fig. 1: Beginning Row 1 Fig. 2: Adding Row 2, Base Fig. 3: Working Row 2, Bottom

Fig. 4: Starting Row 3, Base



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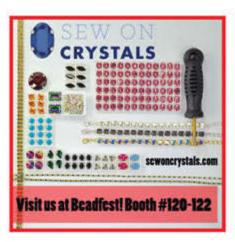


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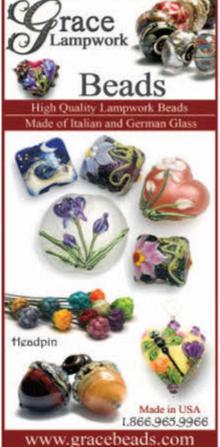






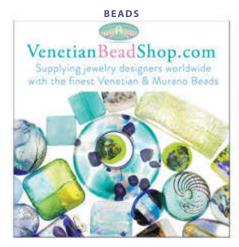






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Come shop 5,000 sq. ft. of Michigan's largest bead store! Filled with the best selection of beads from around the world, no matter what type of beading you're doing. Free classes, open 7 days, and now shop online! We carry everything! (989) 652-3566 925 S Main St E-1

#### The Creative Fringe LLC—Grand Haven

www.thecreativefringe.com

We're a full-service bead shop offering an extensive collection of beads, findings, wire, tools, books, lampworking, silver clay, sheet metal and metalsmithing supplies. Cultivate your creative side with classes and parties. Open workstations available. Come to the Fringe! Your creativity awaits you. Open 7 days a week. (616) 296-0020 210 Washington

#### Wicks and Stones Plus— **Downtown Wyandotte**

www.wicksandstonesplus.com/ - Find us on Facebook We are the ONLY Full Service Bead Store in the Downriver Area. We carry everything for your beading needs: Seed beads, Swarovski crystals, Czech glass, Semi-precious stones, Tools, Beading thread, Artistic wire and more. If we don't have it, we'll order it for you. We offer monthly stitch and wire groups, metal and silversmithing are offered on request. Individual classes, birthday parties, ladies night out, open studio time & free classes. Call store for more information.

(734) 759-0112 3138 Biddle Ave.

#### Stony Creek Bead & Gallery-Ypsilanti Twp.

www.stonycreekbead.blogspot.com

Supporting the artist inside of you! Huge collection of Seed & Czech Beads. Bali, pearls, and stones. Lampwork & Polymer Clay by MI artists. Classes, kits, books & so much more! I-94 to exit 183. South 1 mile. Closed Sundays and Mondays. Tue-Fri 10-6, Sat 10-5. www. Stony Creek Bead. blog spot. com.

2060 Whittaker Rd. (734) 544-0904

#### Minnesota **BOBBY BEAD—Minneapolis**

www.bobbybead.com

Several thousand varieties of TOHO Japanese seed beads including more than 1,000 different colors in AIKO Precision Cylinder beads Beautiful handmade beads, findings by our own silversmiths in Bali and Java. Largest Full-Line Bead Store in Minnesota! info@bobbybead.com. (888) 900-2323 2831 Hennepin Ave. South

# Mississippi The Beaded Owls—Long Beach

www.thebeadedowls.com

South Mississippi's best bead store! Full range of seed beads, Delicas, Shaped Beads, and more. Check out our website for listing of classes. 7198 Reatline Rd Suite D (228) 284-2712

#### Missouri Lady Bug Beads—St. Louis

www.ladybugbeads.net

Midwest's favorite bead shop. Over 3000 sq. ft. of beads that focus on Toho and Miyuki Seed Beads, a large selection of Czech Glass and Tierra Cast Pewter. Full selection of Swarovski Crystals and Freshwater Pearls. We are a teaching store. Also check out our Etsy Shop at LadybugbeadsSTL. Mon, Wed, Fri 10-6, Tue and Thu 10-8, Sat 9-4, Sun 12-4. 7616 Big Bend Blvd. (314) 644-6140

#### Nevada Bead Jungle—Henderson (Las Vegas area)

www.beadjungle.com

Most complete bead shop in the Las Vegas area with the largest variety of beads and findings. Classes, silversmithing, parties, workshops, and volume discounts. Minutes from the Strip. Please visit website for shop hours.

1590 W. Horizon Ridge Pkwy., Ste. 160 (702) 432-2323

#### Bead Haven—Las Vegas

www.beadhavenlasvegas.com

Nevada's most comprehensive bead store, catering to all bead enthusiasts. Huge selection of findings, pressed glass, seed beads. Full line of Swarovski. Free classes daily. Mon-Sat 10-6. Closed Sun. (702) 233-2450 7575 W. Washington Ave., Ste. 131

#### New Hampshire Bead It!—Concord

www.beadit.biz

We'll bend over backwards for you! We search the world for beautiful, unique beads – stone, pearl, glass, sterling, g.f. etc. Interesting clasps. Over 2500 different Japanese seed beads. Classes, parties, and worktables. Definitely worth the trip! Open Tuesday through Sunday. Our online shop is now open. Wrap yourself in beads...it's great therapy! 146 N. Main St. (603) 223-0146

#### Just Beading Around—Epping

www.justbeadingaround.com

We carry a huge selection of high quality beads, findings and beading supplies. Miyuki and Toho seed beads, Swarovski, Preciosa, Pearls, Kazuri, Czech, Lampwork, Gemstones & more. Classes and Parties. Plenty of parking. Handicap accessible. Awesome staff!! 285 Ćalef Highway, Rte. 125 (603) 734-4322

#### Santerre's Stones 'N Stuff—Exeter

www.santerresstones.com

Looking for the real thing? We have a huge selection of semi-precious & precious gemstone beads, Miyuki seed beads, Delicas, Swarovski, Kazuri, Czech & more. Custom cutting & drilling. Classes/parties. Easy to locate. Helpful, friendly staff. Open 7 days a week. (603) 773-9393

#### Ladybead and Rook—Wilton

www.ladybeadandrook.com

Beautiful, quality beads to inspire your creativity and accentuate your style. Emphasis on European beads: Czech crystals, pressed glass, seed beads, pearls, and semiprecious. Artisan-created jewelry for fine gift giving. Ample parking. Thu-Sat 9-5:30, Sun 11-4. At the Riverview Mill Artist Shops.

29 Howard St. (603) 654-2805

#### New Jersey

#### Beads by Blanche—Bergenfield

www.beadsbyblanche.com

(Only miles from NYC.) Visit East Coast's premier bead shop. 3,000+ colors/styles of Japanese seed beads, glass, crystal, semiprecious, lampwork, and more! Classes by local and nationally known artists. Extensive inventory for unlimited

106 N. Washington Ave.

#### Jubili Beads & Yarns®—Collingswood

www.jubilibeadsandyarns.com

Everything you need under one roof! Fabulous full-service source for Miyuki & Czech beads, crystals, yarns, supplies. Eight-torch lampworking studio, weaving, knitting, crocheting, PMC, & more! Repairs, custom jewelry, and parties. Contact us via email at info@jubilibeadsandyarns.com.

(856) 858-7844 713 Haddon Ave.

#### Sojourner—Lambertville

www.sojourner.biz

Sojourner stocks freshwater pearls, semiprecious stones, Swarovski crystals, Czech glass and seed beads, sterling beads, Chinese enamel beads, castings, charms, ethnic beads, findings—including our own design sterling silver **box clasps** bezel set with vintage and semiprecious elements. Open daily 11-6.

(609) 397-8849 26 Bridge St.

#### The Birds and the Beads—Morganville

www.thebirdsand thebeads.com

Surround yourself in beads! Incredible collection of hand-selected stone, pearl, glass and shell beads. Plus, all the best seed beads, tools, books, findings, and Swarovski crystals. Please call or stop by for further information and our extensive class schedule.

411 Rt 79 (732) 591-8233

#### **Bead Dazzle—Point Pleasant**

www.BeadDazzlePoint.com

Bead Dazzle: Ocean County's largest full service Bead Store. We have a huge selection of seed beads (all sizes and shapes), Swarovski Crystal, Semi-Precious Stones, and much more. We offer many classes in a warm and friendly atmosphere.

2319 Bridge Ave. (732) 295-6679

#### Lucy's Bead Boutique—Point Pleasant

www.LUCYSBEADBOUTIQUE.com

We offer classes, kits, variety of Miyuki, Toho, Swarovski, Czech, and much more. Also, Bead Club, Sunday Fundays, Open Beading, all in a social, fun atmosphere!

(848) 232-3690

#### Bazaar Star Beadery—Ridgewood

www.bazaarstarbeadery.com

Take a journey into the colorful wonderland of beads galore. Eclectic collection gathered from around the world awaits vou! Come one, come all, sit and stay, we'll help you create it all. Ladies' parties/birthdays/original kits and instructions. 216 E. Ridgewood Ave.

#### New Mexico Thunderbird Supply Company— Albuquerque

www.thunderbirdsupply.com

A beader's candy store! Albuquerque's largest and must complete bead store! Filled with findings, metal beads, strands, seed beads, stringing and wire wrapping supplies. We carry a complete line of fabricated metal sheet and wire in silver, nickel, and copper product. Mon-Fri 9am-6pm, Sat 10am-5pm MST

2311 Vassar NE (505) 884-7770

#### The Beaded Iris—Albuquerque

Specializing in Japanese seed beads, Delicas, rare vintage beads, and handmade beads, just to name a few. A relaxed atmosphere with cheerful gals to help you!

1512 F Wyoming Blvd. NE (505) 299-1856

#### Thunderbird Supply Company— Gallup

www.thunderbirdsupply.com

Our main showroom store is just off I-40, located just minutes from the Navajo and Zuni Nation, is filled with over 13,000 items; fabricated metal sheet and wire (silver, nickel, and copper), findings, metal beads, metalsmithing tools, beading supplies, natural and man-made strands. Mon-Sat 8:30am-6pm MST

1907 W Highway 66 (800) 545-7968

#### New York

#### Let's Bead!—East Rochester

www.letsbead.com

3,200 sq. ft. bright full-service bead shop. Ever-growing selection of tools, books, beads, stringing materials, findings, wire, chain mail, kumihimo, Swarovski crystals, classes, and more! Relax, use our tools, and get friendly help at our in-store design

349 W. Commercial St. (585) 586-6550

#### Beads Mosaic—Nanuet

www.BeadsMosaic.com

Exclusive beads boutique! Huge selection of quality semiprecious, precious and gem stones, sterling silver beads, charms and findings, copper and brass beads/findings, seed beads, pearls, shell pearls, raku, Swarovski, Kazuri, artist lampwork, beading supplies, tools, and more! Open 7 days/week. Exit 14 off I-87/NY Thruway, 40 minutes north of NYC. Beading classes and store hours at www.BeadsMosaic.com. 78 S. Middletown Rd.

#### Beads World Inc.—New York

www.beadsworldusa.com

From beads to crystals to leather cords and more. Beads World is your one-stop shop. Quality selections in the heart of NYC's fashion district. Mon-Fri 9-7, Sat-Sun 10-5,

57 W. 38th St. (near the corner of 6th Ave.)

#### BEAD SHOP at Lady Jane Craft Center— Queens (Ózone Park)

www.ladyjanecraftcenter.com

Largest selection outside Manhattan, Classes, Swarovski, Preciosa, Pearls, Fire polish, Hanks, Myuki, TOHO, Glass beads, Leather, Semi-precious Strands, Pendants, Cabachons, Findings, Chains, Metal, Stamps, Tools, Books. Open 7 days. Off Belt Parkway, Exit 17.

137-20 Crossbay Blvd. (718) 835-7651

#### Beads of a Feather—Sidney

www.beadfeather.com

We care to share. Free classes monthly. Always new inventory and ideas. New Store in New York! Seed beads, lampwork, handblown glass, pearls, semiprecious, huge selection of Swarovski Crystals, ceramics, base metals, precious metals, Unicorn, Grace Lampwork, Vintaj, Tierra Cast, Soft Flex, tools, classes, and parties! Low prices. 27 Division St. (607) 563-2829

#### Park Ave Beads—Wantagh

www.ParkAveBeads.com

Long Island bead store with friendly, experienced staff with over 30 years of experience, carrying gemstones, freshwater pearls, seed beads, Swarovski, Thunder Polish, Czech, findings, sterling silver, gold filled, threads, tools, leather and chain at the lowest prices. Classes, parties, and groups. gail@parkavebeads.com. (516) 221-7167 3341 Park Ave

#### North Carolina Chevron Trading Post & Bead Co.— Asheville

www.chevronbeads.com

Asheville's premier full-service bead store of 25+ years. Largest selection of seed beads, Old World Trade Beads and Vintage glass in the SE Region. Huge selection of pearls, gemstones, crystals, Czech, ceramic & natural beads, including all the supplies you need. WireLace® Distributor - Open 7 day a week. Importer/Classes/Parties/Workspace www.chevronbeads.com.

40 N. Lexington Ave. (Downtown) (828) 236-2323

#### All Things By Hand—Fayetteville

www.allthingsbyhand.com

Come explore our ever expanding inventory of semi-precious, Czech Glass, Miyuki, TierraCast, findings, tools and so much more. Find us on FaceBook!

#### Ain't Miss Bead Haven—Mooresville www. a intmiss be adhaven. com

We are a full-service bead store offering classes, handmade jewelry, and beading supplies. Birthday and private parties, Wine & Bead Night, BYOB Socials (bring your own beads), and Girls Night Out. We offer a large variety of Vintage jewelry and components, Seed beads, Swarovski Crystals, Precious and Semi-precious gemstones, Crystals strands, Sterling Silver, Silver filled, Gold filled, and Vermeil findings. Hours: Monday-Saturday 10-6; Email: aintmissbeadhaven@ymail.com 152 N. Main St.

#### Ohio **Beaded Bliss Designs-**Cincinnati (Harrison)

www.followyourbeadedbliss.com

The tri-state's best bead shop: create your own jewelry from our evergrowing selection of Swarovski crystal, semiprecious, glass, metals, pendants, lampwork, clay beads, books, tools, and much more! Project assistance, classes & parties, too. Always follow your bliss! (513) 202-1706 1151 Stone Dr., Ste. E

#### BEAD PARADISE—Cleveland (Oberlin)

www.beadparadise.com

Truly amazing selection! New and vintage glass, gemstones, Swarovski, metal beads and findings. African Trade Beads, ancient, antique and collectible beads in store and online. Just off the Ohio turnpike. Open every day.

(440) 775-2233 29 W. College St.

#### 1 Stop Bead Shop—Columbus

www.1stopbeadshop.com

Columbus' premier bead store - over 3000 sq feet of beads & Studio tables. 90+ classes per quarter - beadweaving, wire, metals, Kumihimo, Soutache & more. Czech Glass, 2000+ seed beads - Japanese & Czech. Swarovski, Semi-precious & more. Online sales welcome. 6347 Sawmill Rd., Dublin, OH (61 (614) 573-6452

Bloomin' Beads, Etc.—Columbus (Powell)

#### Bloomin' Beads Etc is a full service bead store and more! Everything

from crystals to tierra cast to yarn and knitting classes. 4040 Presidential Parkway (740) 917-9008

#### JUJU BEADZ—Findlay

www.jujubeadz.us

Czech Glass, Semi Precious, Sterling Silver, Thai Silver, Seed Beads, Findings, Chain, Leather, Tools, Beading Books, Magazines, and Classes. (419) 422-4444

#### Gahanna Bead Shop—Gahanna

www.gahannabeadstudio.com

Oldest bead store in Columbus, uncommon beads at uncommon prices. Huge selection of findings, vintage porcelain, stone, wood, bone, Miyuki, Swarovski, Czech, cords, leather, and more. Exemplary customer service from friendly, knowledgeable staff. 1028 N. Hamilton Rd. (614) 933-8948

#### Oklahoma Beadles—Broken Arrow

www.beadlesbeadshop.com

Beads to beat the band! Beads take center stage in our showroom and classroom. Whether you are looking for a rock-star centerpiece or some great back-up beads, our selection and service are sure to make you twist and shout.

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(918) 806-8945

#### Oregon Azillion Beads—Bend

www.azillionbeads.net

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2000 square feet of beads including over 2500 seed bead choices, plus thousands of strings of stones, pearls, glass, crystal, bone, shell, coral, and wood, and everything else you need for your projects. Open daily 10:00-5:00. Located 2 miles north of Depoe Bay on 101. (541) 764-5040

3150 Fogarty Ave.

# Pennsylvania KAT'S BEAD BOUTIQUE—Allentown

www.katsbeadboutique.com

Biggest Little Bead Shop in PA. Full selection of crystals, seed beads, findings, books, tools, unusual items, and one-of-a-kind jewelry. Classes by local and nationally known teachers. Once a month stitch-for-free

725 N. 19th St.

(610) 432-7545

#### **Buttercup Beads—Audubon**

www.buttercupbeads.com

Let your creativity blossom in our cozy country setting. Classes, Parties, oh-so-pretty sparkly things, and most of all, fun! One-stop shopping in an open workshop environment. Artisan/bead-addict owned and operated

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(484) 524-8231

#### The Bead Garden—Havertown

www.thebeadgarden.com

Friendly, full-service bead store for all of your jewelry-making needs. Classes for all levels of experience, including beginners. Birthday parties and group outings. Knowledgeable staff that is delighted to help. 2122 Darby Rd.

#### Blue Santa Beads—Media

www.bluesantabeads.net

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#### Your Place to Bead-Horse Feathers— Campobello

www.horsefeathers1.com

South's best source for the best selection of Delicas, trim beads, gold and silver findings, Swarovski, semiprecious beads, cabochons, dichroic glass and wire. We offer classes daily or by your schedule. Mon-Fri 11-5, Sat 10-2:00.

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(866) 228-7600 (864) 457-2422

Tennessee

Bead Therapy—Chattanooga
Opening mid May/early June 2015. Tuesday-Saturday. Fabulous selec-

tion of Japanese seed beads, Swarovski/Preciosa crystals, natural stone beads, freshwater pearls, Czech firepolish/pressed glass beads and beading supplies. Classes with experienced teachers. Beading night! Come Join usll

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#### White Fox Beads—Knoxville

whitefoxbeads.com

We have the jewelry-making supplies you need for your next project and those "must haves" for your stash! Seed Beads! Vintage! Czech Glass! Come in today and discover why our awesome classes, expert staff and superb service are well known throughout the region. New for 2015 - Get in our Studio Space and Make Stuff! 5111 Homberg Dr.

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#### **Texas** Beads Unlimited Inc.—Dallas

Your one stop bead shop in Dallas: Huge collection of Gemstones, agates, pewter, findings, chain, Chinese crystal, pave beads, rhinestone findings, wood beads, tools, ceramics and sterling silver jewelry studded with semi-precious gemstones. Spend over \$300 or more (wholesale) and receive 50% off on selected items. Call us to be included for weekly sales at the shop. Email: indiagems@aol.com. Fax: (214) 749-0446 2454 Royal Ln. (214) 749-0444

#### Spring Beads—Houston/Spring

www.springbeads.com

Best full-service bead store in Texas where we feed your need to bead! Great selection of Swarovski crystals, pearls, gemstones, Czech glass, lampwork, sterling silver, gold-filled, pewter, and copper findings, tools, leather, books, Kazuri and Tagua beads, wire, and so much more! Classes, parties, jewelry design, and repair services offered. Outstanding customer service with friendly faces and bead smart! Old Town Spring. 421 Gentry, #202

#### Virginiα STUDIO BABOO® "A Big Little™ Bead Store"—Charlottesville

www.studiobaboo.com

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#### Beads on Parade—Fredericksburg

www.beadparade.com

Just getting started or a pro, come be inspired by our huge selection of Czech glass, seed beads, silver, pewter, pearls, semiprecious stone, and Swarovski. Great prices and the friendliest staff in town. Classes ongoing. 10013 Jefferson Davis Hwy., Ste. 105 (540) 710-0705

#### A Bead Abode—Lynchburg

www.abeadabode.com

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101 Hexham Dr., just off Enterprise Dr.

#### The Beadtender—Williamsburg

www.thebeadtender.com

2,500 square ft of a bead addicts paradise! Open Mon -Sat, 10-7 pm and Sundays 12-5. 5100 Main Street (757) 253-2323 (BEAD)

#### Washington Beads and Beyond—Bellevue

www.quiltworksnw.com

Now partnered with QuiltWorks Northwest. Full range of seed beads, charms, sterling, vintage, books, Swarovski, tools, trade beads along with unique fabrics and patterns for the guilter and sewer. This is your shop for creative inspiration. Great local and national instructors. Mon, Wed. Fri. Sat 10-6: Tue. Thu 10-9: Sun 12-5.

121A 107th Ave. NE

#### Wynwoods Gallery & Studio-Port Townsend

www.wynwoods.com

A beautiful and unique bead shop that has everything the beader could need or want. Also, a line of sterling charms and components designed by the shop's owner, Lois. Daily 10-7. 940 Water St. (360) 385-6131

#### Fusion Beads—Seattle

www.fusionbeads.com

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#### Wonders of the World Beadshop— Spokane

www.wondersoftheworldinc.com

Best little bead shop in Spokane. Incredible gemstones, crystals, charms, seed beads, chain, findings, and books for your creative needs. Friendly staff and great prices. Make us your first stop! In the historic Flour Mill. 621 W. Mallon, Ste. 412 (509) 325-2867

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www.madisonbead.com

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#### Prairie Flower Beads—Portage

www.prairieflowerbeads.com

Friendly store that offers classes, birthday/wedding parties, and open beading. Great selection of seed beads (Czech and Japanese), stone strands, pearl strands, Czech glass embellishment strands, focal pieces, Swarovski Crystals and findings. Our staff has combined experience of 50 years of beading. Magazines, books, tool, cords, leather cords and lots more. See website for hours. 210 W. Cook St.

(608) 742-5900

#### JSM Bead Coop—Sheboygan

www.jsmbeadcoop.com

Sheboygan County's bead store! Offering a wide variety of beads, findings, tools, books, and more. Workspace, tools, and a friendly, knowledgeable staff available—create right in the store! Classes and special events, Tue-Sat 10-7. (920) 208-BEAD (2323)

#### Meant to Bead—Sun Prairie

www.Meant-to-Bead.com

Full-service bead shop. Featuring classes, large selection of beads, books, tools, etc. Specializing in PMC, semiprecious stone, and lampwork and Czech glass beads. Mon-Fri 10-8, Sat 10-5, Sun 12-4. 1264 W. Main St. (608) 837-5900

#### Stoned & Wired, LLC Studio/Boutique— Wausau

What a lovely addiction! www.stonedandwiredlllc.com

Shop Online At: WWW.SHOPTIQUES.COM Facebook: Stoned and Wired Bead Shop

Interesting selection of stones, gorgeous pearls, glass, metals & findings, Swarovski crystals, seed beads, kumihimo supplies, buttons & more. Unique jewelry designs by Leocadia and local artists. Charming atmosphere. Located in downtown Wausau in the historic Landmark Building. Classes available. Wed, Thurs, Fri 11-5, Sat 11-3; Tue 11-6, closed Sundays and Mondays.

(715) 298-0862 221 Scott St.

#### Canada Capilano Rock & Gem-North Vancouver, BC

www.capilanorock.ca

Stone beads, pearls, Swarovski, Czech glass, sterling silver/gold-filled findings and chains. Distributors for Grobet, EuroTool, TierraCast, Soft Flex, Beadalon, Lortone. Wholesale/retail. We are known for our great prices and friendly staff! Close to downtown Vancouver. (604) 987-5311 1406 Pemberton Ave.

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www.countrybeads.com

Semiprecious stones, freshwater pearls, sterling silver and gold findings, and beads. Chain by the foot, Swarovski crystals, Delicas, Czech fire-polished, and more. Books, tools, and classes. Wholesale prices to public. A unique shopping experience! Now you can conveniently shop online at our new updated website www.countrybeads.com.

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(604) 730-8056

#### 4 Sirius Beaders—Paris, ON

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#### **BEAD SOCIETIES**

#### Michigan

#### **Great Lakes Beadworkers Guild**

PO Box 1639

Royal Oak, MI 48068

Web address: www.greatlakesbeadworkersguild.org

Sponsors numerous workshops and programs during year BEAD BONANZA SALE with 80 vendors twice annually. Meets 6:30 on 3rd Tuesdays January-November First Presbyterian Church, 1669 W. Maple, Birmingham, MI

#### New Jersey

#### **South Jersey Bead Society**

PO Box 1242

Bellmawr, NJ 08099-5242

Email: coprez2@southjerseybeadsociety.org

Web address: www.southjerseybeadsociety.org

Meetings are held the 1st Thursday of the month September–June, at Mount Laurel Fire House, 69 Elbo Ln., from 7-9. SJBS also offers workshops taught by local and national teachers. For more info see the web site.

#### Texas

#### **Dallas Bead Society**

Email: info@dallasbeadsociety.org

Web address: www.dallasbeadsociety.org

Group: http://groups.yahoo.com/group/dallas beadsociety/

Join DBS for camaraderie, learning and sharing the love of beads. Meetings are the first Saturday of the month, subject to holidays. We gather at 10 and have a short meeting at 10:30 followed by a program. Bring your lunch and stay after the program for open beading until 4 Check out our website or Yahoo group for specifics on meeting dates, location and programs. DBS brings in national teachers twice a year and regional teachers more frequently. We can't wait to meet you.

#### International

#### **Toronto Bead Society**

Ste. 43, 155 Tycos Dr. (mail only) Toronto, ON, Canada M6B 1W6

Email: info@torontobeadsociety.org

Web address: www.torontobeadsociety.org Meetings 2nd Wednesday 7 p.m., September–June. Ryerson University, 380 Victoria St. (East of Yonge, between College and Dundas), Toronto Bead Society has a fair twice a year, 1st weekend in May and 2nd weekend in November. All info on our website, under Fairs.

#### **BEAD BROWSER**

#### www.abosbeads.etsy.com

At A Bit of Stone Beads, you will find a wide selection of gemstone beads for your jewelry making projects. New beads are added weekly, so please check back often. We strive to offer competitive prices and fast delivery!

#### www.FusionBeads.com

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**The Beadworkers Guild** is preparing for its first-ever **National Beading Week**, to take place July 25 to August 2, 2015. This event celebrates the joys of beadwork and spreads awareness of the craft through events and giveaways, with the goal of growing the worldwide community of beadworkers.

Although The Beadworkers Guild is based in the United Kingdom, its membership is international. Guild members hope their bead-based enthusiasm will cross borders to make National Beading Week an international event.

In observance of National Beading Week, The Beadworkers Guild is asking beading groups to create indi-

vidualized beaded pennants to be added to the Guild's bunting. Beading groups that want to participate can download a free bunting pattern from the Goodies page on the National Beading Week website to personalize, along with a lot of other free downloads. All pennants the Guild receives will be added to their bunting, which will be displayed at shows around the UK.

Visit www.nationalbeadingweek.co.uk to learn more.



A portion of The Beadworkers Guild's bunting (pennants by Needwood Beaders, Maritime Bead Group, Addicted to Beads MK, and West Essex Beaders)

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### PASS THROUGH VS PASS BACK THROUGH

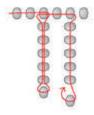
Pass through means to move the needle in the same direction that the beads have been strung. Pass back through means to move the needle in the opposite direction.

#### FINISHING AND STARTING NEW THREADS

Tie off the old thread when it's about 4" long by making an overhand knot around previous threads between beads. Weave through a few beads to hide the knot, and trim the thread close to the work. Start the new thread by tying an overhand knot around previous threads between beads. Weave through several beads to hide the knot and to reach the place to resume beading.

#### FRINGE

Exit from the foundation row of beads or fabric. String a length of beads plus 1 bead. Skipping the last bead, pass back through all the beads just strung to form a fringe leg. Pass back into the foundation row or fabric.



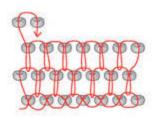
#### LADDER STITCH

For one-needle ladder stitch, string 2 beads and pass through them again. Manipulate the beads so their sides touch. String 1 bead. Pass through the last bead added and the bead just strung. Repeat, adding 1 bead at a time and working in a figure-eight pattern.

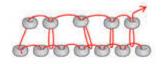


#### **BRICK STITCH**

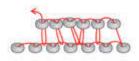
Stitch a foundation row in one- or twoneedle ladder stitch. String 2 beads and pass under the closest exposed loop of the foundation row and back through the second bead. String 1 bead and pass under the next exposed loop and back through the bead just strung; repeat.



To decrease within a row, string 1 bead and skip a loop of thread on the previous row, passing under the second loop and back through the bead.

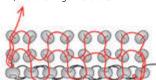


To increase within a row, work 2 stitches in the same loop on the previous row.

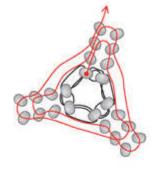


#### **HERRINGBONE STITCH**

Form a foundation row of one- or twoneedle even-count ladder stitch and exit up through the final bead. String 2 beads, pass down through next bead in the ladder, and pass up through the following bead; repeat to the end of the row. Step up for the next row by wrapping the thread around previous threads to exit up through the last bead strung. To form the next row, string 2 beads and pass down through the second-to-last bead of the previous row and up through the following bead. Repeat, stringing 2 beads per stitch, passing down then up through 2 beads of the previous row and stepping up as before. The 2-bead stitch will cause the beads to angle in each column, like a herringbone fabric.



Begin tubular herringbone stitch with a foundation ring of one- or two-needle even-count ladder stitch. String 2 beads. Pass down through the next bead and up through the following bead in the ladder. Repeat around the ring. At the end of the round, pass through the first beads of the previous and current rounds to step up to the new round.

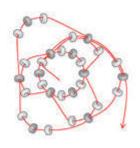


#### **NETTING**

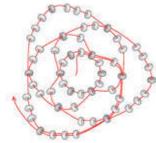
String a base row of 13 beads. String 5 beads and pass back through the fifth bead from the end of the base row. String another 5 beads, skip 3 beads of the base row, and pass back through the next bead; repeat to the end of the row. To turn, pass back through the last 3 beads (one leg of the last net). String 5 beads, pass back through the center bead of the next net, and continue.



For tubular netting, string {1A and 1B} six times; pass through them again to form the foundation round. \*String 1A, 1B, and 1A; skip 1B and pass through the following 1B in the previous round to form a "net." Repeat from \* twice, then step up for the next round by passing through the first 2 beads of this round. \*\*String 1A, 1B, and 1A; pass through the middle bead of the nearest net in the previous round. Repeat from \*\* twice, then step up as before. Work each round the same way.

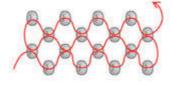


For circular netting, string {1A and 1B} six times; pass through them again to form a circle for the foundation round and pass through the next 1B. \*String 1A, 1B, and 1A; skip 3 beads and pass through the following bead in the previous round to form a "net." Repeat from \* twice, then step up for the next round by passing through the first 2 beads of the first net. String 2A, 1B, and 2A; pass through the middle bead of the nearest net in the previous round. Repeat twice, then step up for the next round by passing through the first 3 beads of this round. Work each round the same way, increasing the number of A beads as necessary to keep the work flat, and stepping up by passing through the first half of the

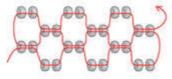


#### **PEYOTE STITCH**

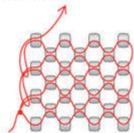
For one-drop even-count flat peyote stitch, string an even number of beads to create the first two rows. Begin the third row by stringing 1 bead and passing back through the second-to-last bead of the previous row. String another bead and pass back through the fourth-to-last bead of the previous row. Continue adding 1 bead at a time, passing over every other bead of the previous row.



**Two-drop peyote stitch** is worked the same as one-drop peyote stitch, but with 2 beads at a time instead of 1 bead.



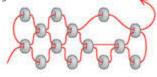
For odd-count flat peyote stitch, string an uneven number of beads to create Rows 1 and 2. String 1 bead, skip the last bead strung, and pass through the next bead. Repeat across the row (this is Row 3). To add the last bead, string 1 bead and knot the tail and working threads, clicking all beads into place. Start the next row (Row 4) by passing back through the last bead added. Continue in peyote stitch, turning as for even-count at the end of this and all evennumbered rows. At the end of all oddnumbered rows, add the last bead, pass under the thread loop at the edge of the previous rows, and pass back through the last bead added.



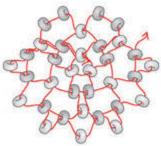
Begin a midproject peyote-stitch increase by working a stitch with 2 beads in one row. In the next row, work 1 bead in each stitch, splitting the pair of beads in the previous row. For a smooth increase, use very narrow beads for both the two-drop and the one-drop between.



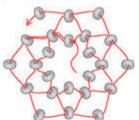
To make a midproject peyote-stitch decrease, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work a regular one-drop peyote stitch over the decrease. Work with tight tension to avoid holes.



For circular peyote stitch, string 3 beads and knot the tail and working threads to form the first round; pass through the first bead strung. For the second round, string 2 beads and pass through the next bead of the previous round; repeat twice. To step up to the third round, pass through the first bead of the current round. For the third round, string 1 bead and pass through the next bead of the previous round; repeat around, then step up at the end of the round. Continue in this manner, alternating the two previous rounds. It may be necessary to adjust the bead count, depending on the relative size of the beads, to keep the circle flat.



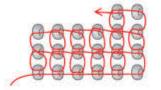
For even-count tubular peyote stitch, string an even number of beads and knot the tail and working threads to form the first 2 rounds; pass through the first 2 beads strung. To work Round 3, string 1 bead, skip 1 bead, and pass through the next bead; repeat around until you have added half the number of beads in the first round. Step up through the first bead added in this round. For the following rounds, string 1 bead and pass through the next bead of the previous round; repeat, stepping up at the end of each round.



Work **odd-count tubular peyote stitch** the same as even-count tubular peyote stitch; however, it isn't necessary to step up at the end of each round.

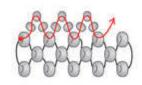
#### **SQUARE STITCH**

String a row of beads. For the second row, string 2 beads; pass through the second-to-last bead of the first row and through the second bead just strung. Continue by stringing 1 bead, passing through the third-last bead of the first row, and passing through the bead just strung. Repeat this looping technique to the end of the row.



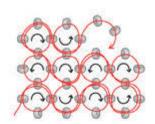
#### **PICOT**

A picot is a decorative net, most often made with 3 beads, used to embellish a beadwork surface.



#### **RIGHT-ANGLE WEAVE**

For one-needle right-angle weave, string 4 beads and pass through the first 3 beads again to form the first unit. For the rest of the row, string 3 beads and pass through the last bead exited in the previous unit and the first 2 beads just strung; the thread path will resemble a series of figure eights, alternating direction with each unit. To begin the next row, pass through beads to exit from the top bead of the last unit. String 3 beads and pass through the last bead exited and the first bead just strung. \*String 2 beads; pass back through the next top bead of the previous row, the last bead exited in the previous unit, and the 2 beads just strung. Pass through the next top bead of the previous row. String 2 beads; pass through the last bead of the previous unit, the top bead just exited, and the first bead just strung. Repeat from \* to complete the row, then begin a new row as before.



#### **STRINGING**

Stringing is a technique that uses beading wire, needle and thread, or other material to gather beads into a strand.



#### STOP BEAD

A stop bead (or tension bead) holds your work in place. To make one, string a bead larger than those you are working with, then pass through the bead one or more times, making sure not to split the thread.



#### WIREWORKING

To **open a jump ring**, grasp each side of its opening with a pair of pliers. Don't pull apart. Instead, twist in opposite directions so that you can open and close it without distorting the ring's shape.



#### HALF-HITCH KNOT

Half-hitch knots may be worked with two or more strands—one strand is knotted over one or more other strands. Form a loop around the cord(s). Pull the end through the loop just formed and pull tight. Repeat for the length of cord you want to cover.



#### OVERHAND KNOT

This is the basic knot for tying off thread. Make a loop with the stringing material. Pass the cord that lies behind the loop over the front cord and through the loop; pull snug.



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# June Malone

June Malone, a landscape architect turned beader, is a true artist who celebrates the continuity of creativity. In this journey, she has made a transition from designing natural outdoor spaces to creating handstitched pieces of jewelry. In her jewelry design, she incorporates imagery from the land and cultures of the Southwest to create truly stunning, wearable works of art. June is a master of color and pattern with an incredible sense of both form and function.



# L PHOTOS:

#### Q: What inspires you?

**A:** Because of my training in landscape architecture, I'm influenced by the colors found in plants and nature. My creative energy is especially enriched by the images and cultures of the Southwest.

# Q: How else has landscape design influenced your beadwork?

**A:** In landscaping, I used plant materials that varied in size, color, texture, function, and form. I can see that the design principles I learned in landscaping are more relevant than ever in my three-dimensional pieces. For example, when planning a landscape, I was taught to not show everything at once, but rather to create surprises for individuals as they walk through the design, and I see this more and more in my beading.

# Q: What draws you to Native American imagery and designs?

**A:** As a child I read about Native American culture and how Native Americans would take from nature only what they needed to survive. Their desire to be one with Mother Earth strikes a chord with me in a very spiritual way and grounds me.

#### Q: What influences your design decisions?

**A:** The relationships of bead colors to each other are a key factor in all of my designs. I have more design ideas than I can execute at any given time, and I usually pick the ideas that challenge me and are most fulfilling when finished. I also think about whether I will make a project into a kit or not. If a design is going to become a kit, I need to be able to write clear instructions.





# **Q:** What is your approach to commissioned pieces?

A: When I am commissioned to design beadwork for an individual, I follow the same process I used with my landscape clients. It's a collaborative process that at times requires compromise on the part of either or both sides. It ends with the customer being satisfied with the results.

See more of June's work at www.enchanted beader.com and www.enchantedbeadsby jm.etsy.com.



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